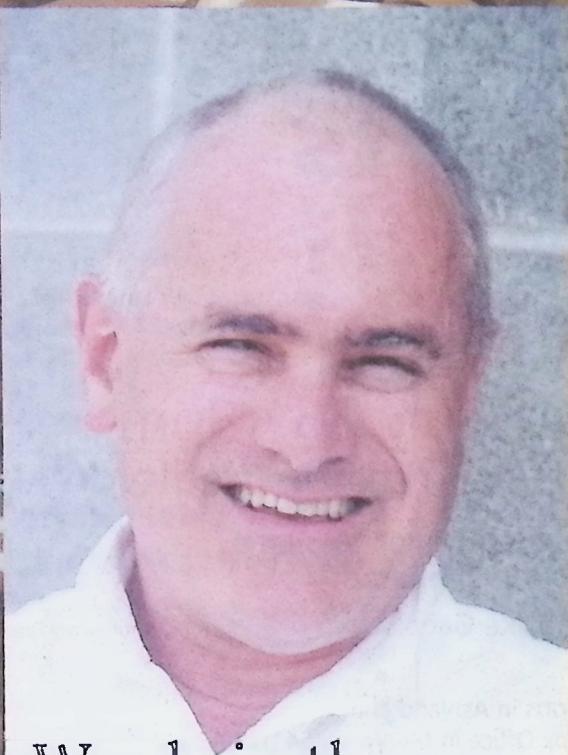


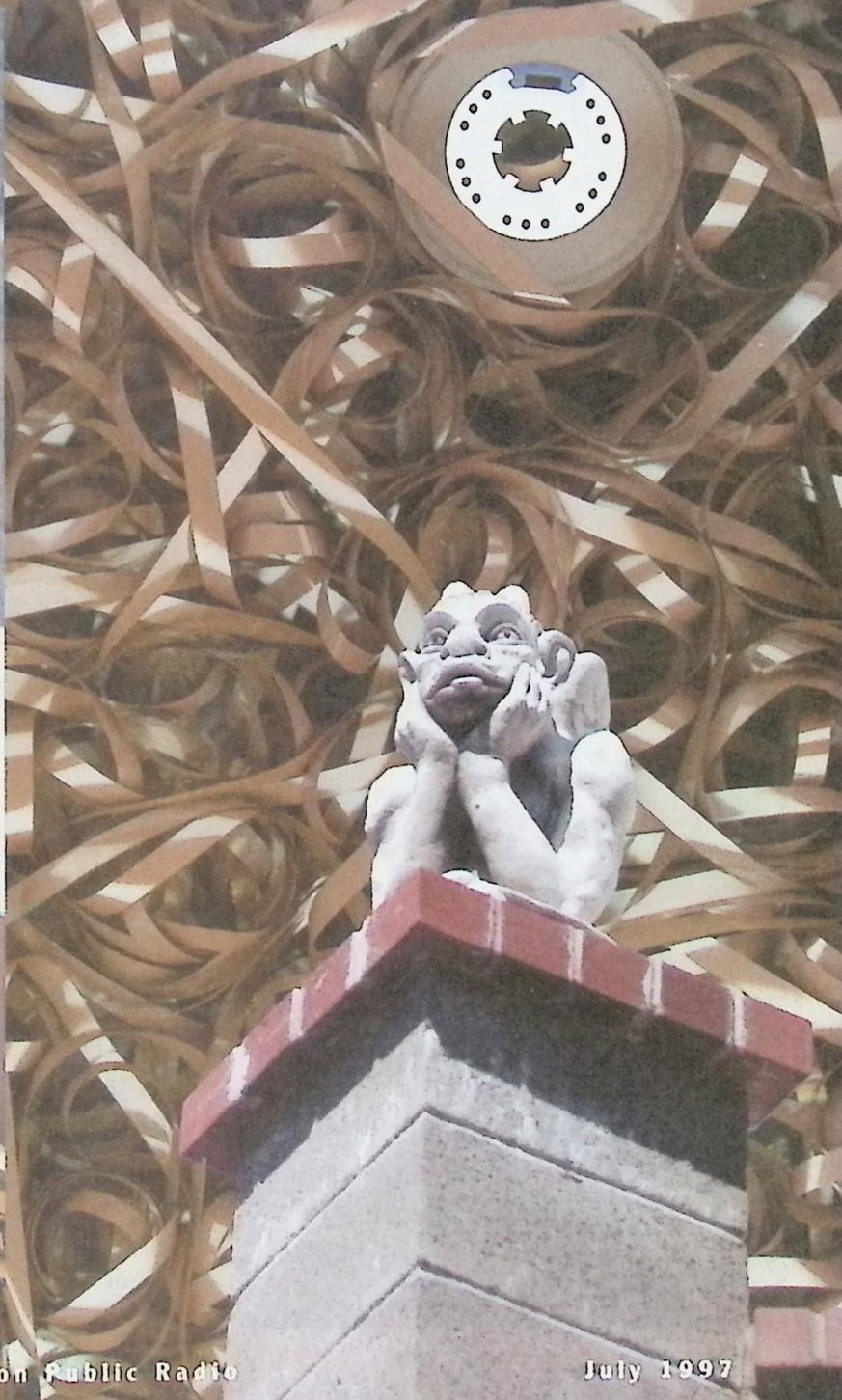
JEFFERSON

Monthly



Words in the Blackstone Age

Oral Tradition Meets Modernity





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Linda Alper as Natasha in Oregon Shakespeare Festival's production of *Rough Crossing* (see Artscene for details).
Photo by David Cooper.

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ON THE COVER

Craig Black, a stone gargoyle, and a bank of tape machines oversee production at Blackstone Audio Books.
(See feature story, page 8.)

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JEFFERSON

Monthly

JULY 1997

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8 Words in the Blackstone Age

Human language apparently began as a purely oral tradition; written words have only achieved dominance in recent centuries. Now, as the breakneck speed of American society makes time for reading difficult to find, the shift reverses, and audio books breathe new life into the storytelling tradition. Eric Alan looks at the balance of the written and spoken word, in a literary profile of Blackstone Audio Books.

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TUNED IN

Ronald Kramer

Public Interest Sweepstakes

When radio dawned, Americans believed that the wondrous communication potential it afforded would have a profound, beneficial impact upon society. They believed radio would transform education, culture and political discourse. Because radio frequencies were limited in number, acquiring the use of a frequency, which could prove lucrative, was deemed a privilege and was awarded based upon the type of community service an applicant proposed. In effect, the process was viewed as one which had inputs and outputs. On the input side, an applicant would propose community service results which served the public interest. On the output side, a successful licensee was supposed to prove those promises had been fulfilled when a station's license renewal was pending.

Unfortunately, it never really worked out that way. The attention and sympathies of federal regulators were "captured" by the industry they were supposed to regulate, which is often the case with regulated industries in Washington, and stations' actual performance became disconnected from the license renewal process. Cynical radio operations—and later, television operations—simply made wild programming proposals, secure in the knowledge that they would never be held accountable for performing them. Eventually, a beleaguered Federal Communications Commission (FCC) stopped asking radio and television stations to commit their programming resources to public purposes and began viewing broadcasting like any other business—as one largely divorced of public service responsibility.

More recently, in the face of massive federal deficits, Congress has begun seeking a different type of "return" to the public for

OUR NATION IS GAMBLING
AWAY A MAJORITY OF ITS
OPPORTUNITIES FOR USING
THE MASS MEDIA FOR
CONSTRUCTIVE SOCIAL
PURPOSE.

the use of the air waves by renewing discussion about using either a lottery or an auction system to allocate frequencies. Winning players in the "frequency sweepstakes" would commit cash payments to the federal government in return for the use of these frequencies. This spring, two applicants for a new service, Digital Audio Radio Satellite broadcasting (DARS), successfully outbid their competitors for the frequencies to launch these new offerings with bids running to hundreds of millions of dollars.

Some members of Congress, including Sen. John McCain of Arizona, are strongly advocating

that the FCC resolve existing competing applications for radio and television frequencies by abandoning the FCC's previous methods of determining who was the superior applicant and just using a lottery system to determine the outcome.

Is the process by which we decide who will use the radio and television channels an important one? I think so. Radio and television are inherently very simple systems. Like most human endeavors they spring to life with some stated objective, require the application of energy and resource, and either realize their goal or fail. Our society's expectation that the mass media will make a positive contribution is a core issue which will help determine our future.

In effect, many of our federal representatives have traded the hope that society can secure a general benefit directly from radio or television broadcasting in favor of a cash payment to the federal treasury. The latter approach assumes that the federal government's spending those funds will produce more positive social benefit than broadcasters can be counted upon to pro-

vide. That strikes me as a very unfortunate, and fairly cynical—if not entirely unwarranted—view of broadcasting. In an era when government's reputation has eroded to the degree that the most universally-held goal for government is that there should be less of it, the idea that a centralized application of the funds generated by the sale or lease of frequencies flies in the face of contemporary thinking. Moreover, it replaces a locally based, local-station, decentralized decision-making process of how to best improve society with a federally centralized one. Perhaps most important, it relieves the communication media of any more serious social obligation than the purchase of a federal "business license" similar to the type that virtually all local municipalities require.

The closest our government has come to nurturing the hope that broadcasting can achieve some social value is to be found in the federal government's continuing willingness to support public broadcasting. But, funded as it is in the United States, public broadcasting can never hope to serve audiences which begin to approach the scope of commercial media. Thus, our nation is gambling away a majority of its opportunities for using the mass media for constructive social purpose when it accepts the premise that commercial media cannot be expected to provide any social return and relieves them of that obligation.

Perhaps the saddest spectacle in what seems to me to be a sorry history of the federal government's attempt to assure that broadcasting would fulfill its potential, is the assertion that the reason broadcasters can not be held to standards is because it is impossible to define performance measurements which are meaningful. In effect, the federal government is suggesting that a lottery, which substitutes chance for rational decision-making, is a "better" system.

A society which can design a portable color television which fits in your shirt pocket, yet can't define its expectations for the positive use of radio and television which shapes our collective sense of national purpose, isn't paying attention to its priorities.

Ronald Kramer is JPR's Director of Broadcasting.

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The timber-supplied, paper-making process is especially harsh for the environment. For example, one ton of Kraft paper, baled, ready for shipment, starts with 2.6 tons of dry wood, 130 pounds of salts, 55 pounds of lime, 96 pounds of burnt lime, 220 pounds of chlorine and 75 pounds of caustic soda. After the wood chips are placed in these chemicals the manufacturer uses 18 million BTUs of steam, 535 kWh's of electricity, 20 gallons of fuel oil and 65,000 gallons of filtered water. As a matter of fact, the manner in which timber is harvested negatively impacts almost all aspects of the forest ecosystem—microclimate, nutrient availability, microbiological activities, insect and disease activity, hydrology and other basic attributes. Luckily, frugal people have been looking for ways to make paper less expensively.

As early as 1929, recycled paper was used as filler with virgin fiber to create paper. Between the years 1929 and 1970, the use of recycled paper dropped from 33 percent to 23 percent of content because of the increasing harvest ability of timber

producers. It wasn't until environmentalists started raising the cry about the demise of the forests, and the incredible wastes yearly that were taking place, that recycling again became more commonplace. In 1962, a newsprint mill in Garfield, New Jersey started supplying leading newspaper publishers in New York, Washington, Boston, and Philadelphia, with newsprint manufactured entirely from recycled newspapers and newspaper overruns. After a couple of years, the plant's capacity had to be doubled. In 1967, a second mill was built in California, and a third in 1968 in Illinois. However, wood fibers lose their strength rapidly and eventually do not retain as high a quality of product.

According to the magazine *Wood Technology* (vol. 123 #3, May 1996), since 1992, "western lumber production has fallen by 3.6 billion board feet." Also according to *Wood Technology* (vol. 122 #7, September 1995), "Despite more tree farms stocked with faster growing trees, world population will grow faster than fiber supplies. Markets will respond by *increased substitution of non-wood products.*" [italics added] When the voice of the industry says that quantities are diminishing, and people are starting to look elsewhere for timber sources, it's time to look for another source.

Many people have seen promoters pushing the legalization of hemp. Although a possible alternative to timber-based paper, hemp has gotten a bad name for its association with its psychoactive cousin. Fortunately, many other plants can be used to make paper without a stigma attached. Such plants as kenaf, cattails, jute, straw, raffia, ramie and sisal just to name a few, can be used for quality paper with a

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In the Rogue Valley, some organizations are working on making the switch. Last year, Ashland Eats published a cookbook composed entirely of tree-free paper. The book had an organic cotton cover and a wipeable, waterproof interior of polypropylene/clay blend. The Ashland Conservation Commission has a tree-free paper subcommittee whose interests lie in promoting the use of non-tree sources of paper for Ashland's governmental use. With the help of Kirk Evans, and City Councilor Ken Hagen, they are investigating the myriad of sources of alternative paper that are relatively economical, compatible with printing facilities, and have a satisfactory look and feel to it. Perhaps other paper users would be interested in teaming up for increased buying power and thus lower the costs of this viable product.

A major way that we can slow down the process of environmental degradation is to reduce our reliance on timber-based paper. Let your dollars and voices be heard. If we all purchase only a few more pieces of tree free paper next years we'll be creating an ever expanding market. If you can't find tree free paper for your next printing job, please consider a high content post-consumer recycled product. It all makes a difference. JM

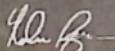
John McCory, an Ashland resident and outdoor retailer, spends all of the time that he's not indoors, outside. Most of that time is spent in the hills.

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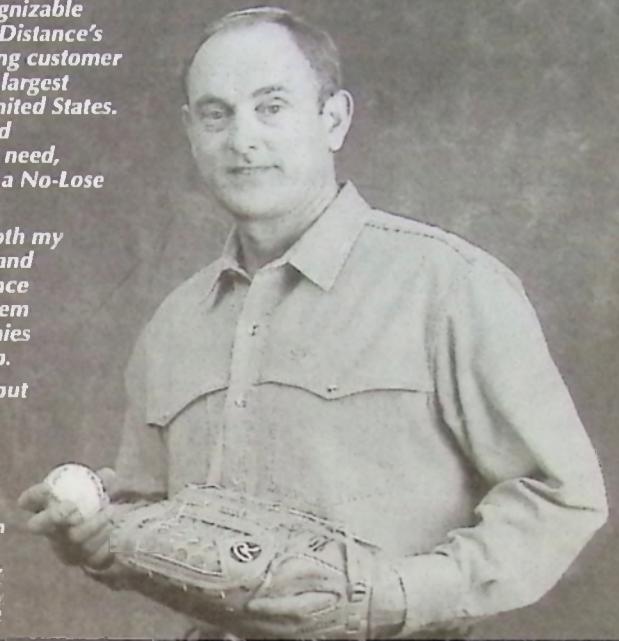
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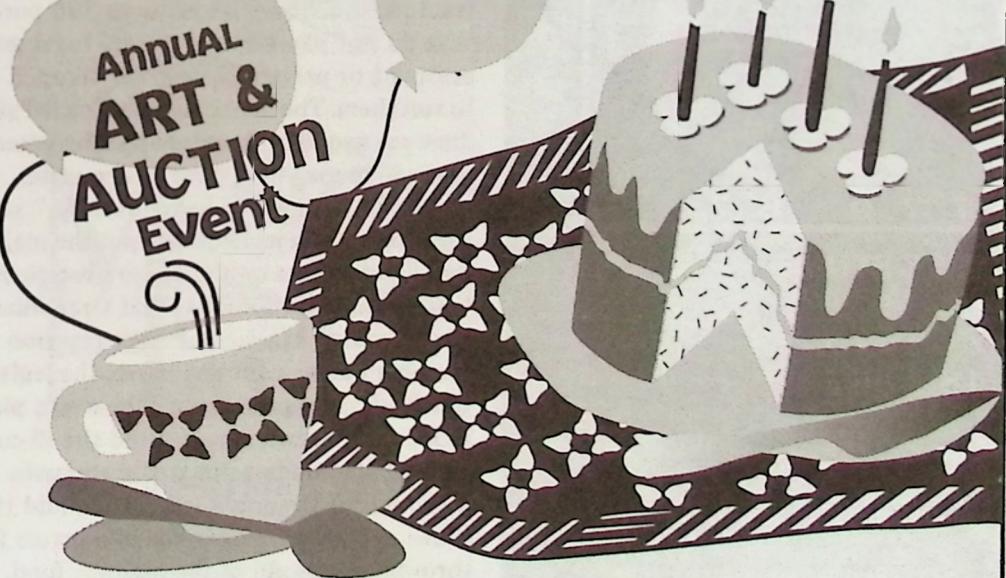


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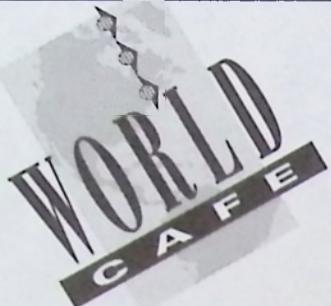
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JEFFERSON OUTLOOK

Russell Sadler

Park Wars

The legislative leadership in Oregon reluctantly pungled up \$1.8 million to keep 60 state parks open just before the election last November. They were looking at polls that showed the public preference for smaller government did not include closing 60 state parks. Wait until the Legislature convenes, the leadership soothed the public, lawmakers will provide the money to maintain state parks and keep them open.

After Gov. John Kitzhaber's beverage container tax was declared "dead on arrival" in January, Kitzhaber challenged the legislative leadership to produce an alternative way to finance state parks. In mid-May legislative leaders offered a proposal that gave away the state's most profitable parks to private contractors and closed as many as 190 parks that do not pay their way if no local government or private contractor stepped in to run them. The financing was a nickel and dime crazy-quilt of bonds-backed-by-lottery-loot and money from new license plates.

"This is beyond disappointing," said Kitzhaber. "You immediately put the majority of state parks on the closure list. Somehow I don't think that's what Oregonians had in mind." It wasn't. Public reaction to the plan was so swift and harsh, the legislative leadership pronounced their own plan DOA. Legislators who drafted the ill-considered plan underestimated state parks as a symbol of Oregon's way of life and the growing buyers' remorse among voters for throwing parks out of the highway fund.

When voters dumped state parks from the highway fund in 1980, a few prophetic voices warned parks would be neglected. Lawmakers decided to finance state parks with user fees instead of income tax revenue, promptly pricing dozens of small, out-

of-the-way parks out of the market. Most state parks are not located in high traffic areas where they can make money. Most parks were never intended to make money. Roadside rest areas, driftboat landings and beach access sites are designed to provide public access to Oregon's natural treasures and discourage trespass on nearby private property.

Money is not the real issue here. The \$110 million state parks need in maintenance over the next 10 years is a drop in the budgetary bucket. The problem is a new generation of legislators who do not believe public parks are important and want government to get rid of the responsibility. There is

a widening cultural gap between the generation of rugged outdoorsmen who began building Oregon's premier state parks system at the beginning of this century and today's lawmakers who think roughing it is driving potholed highways in an air-conditioned Chevy Suburban for a weekend of golf at Sunriver. Many Oregonians still share an older generation's attachment to an outdoor lifestyle that pre-dates ritzy resorts and effete golf courses. Too many of today's legislators think public parks are for the same class of people who ride buses—and they don't count in Salem.

With limited capital and few cultural outlets Oregon settlers took their recreation in the outdoors. Sherman County farmers camped out under giant Ponderosa pines along the Metolius River after the annual wheat harvest. Portlanders took trains to Astoria and Seaside where towns grew to accommodate them. Other Oregonians in the Willamette Valley took trains to Toledo to camp in tents on Nye Beach near Newport. Still other Oregonians took wagons into the Cascades and camped for

weeks under dense Douglas Firs that lined rivers and trout streams.

The history of Oregon's premier park system began in 1911 when Gov. Oswald West officially declared Oregon's beaches a public highway. Before Highway 101 the beach was the only reliable route between many coastal communities. The next major development was in Central Oregon when Robert A. Sawyer, editor of The Bulletin, persuaded the Shevlin-Hixon sawmill to donate land in the rugged, pine-studded Tumalo Canyon near Bend for a park in honor of the company's late president Thomas Shevlin, an avid outdoorsman.

The Portland Commercial Club persuaded the Forest Service to set aside the Columbia Gorge as a recreational and scenic asset and the lobbied for the extension of the boundaries of Crater Lake National Park. Lumberman Simon Benson bought the land around Multnomah Falls and offered it as a public park. Samuel Lancaster built the Columbia Gorge Scenic Highway painstakingly engineered as a gossamer thread hanging lightly on the edge of the Gorge to avoid damaging its fragile beauty.

Stephen Mather, head of the National Park Service, warned Oregonians about logging right up to their new highways. "You Oregonians are so accustomed to it that you do not realize the charm your beautiful trees have to visitors from less favored regions," Mather cautioned on a trip through the state.

The Bend Commercial Club urged the Brooks-Scanlon Lumber Company to avoid logging along The Dalles-California Highway and reconsidered its opposition to the expansion of Crater Lake National Park. Oregon's U.S. Senator Charles McNary introduced a bill allowing the Forest Service to exchange stands away from the roads for endangered strips along the highways. Ironically, the development of the internal combustion engine that made the automobile possible also made truck logging possible, threatening the very scenery many commercial organizations were preserving for tourists to see.

Not all parks advocates were as successful with the timber industry as Sawyer. Samuel Boardman, an Eastern Oregon wheat rancher who became Oregon's state parks administrator in the 1930s and 40s, tried to buy major timberlands along Oregon's north coast for state parks. The timber companies turned him down and promptly logged the land. Just as promptly, Boardman bought cutover parcels

CONTINUED ON PAGE 17

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Words in the Blackstone Age

Oral Tradition Meets Modernity



P R E F A C E

Far before the stone age is ever called that, before human language exists at all, comes an era of early Earthly life, when the only language is the slow stirring noises of a weave of rising flora and fauna. They emerge with geologic patience, following instinct towards the modern condition of evolved communication. The sound of their stirrings has no conscious meaning; perhaps none aware of its collective speech. The era's details will only be deduced by others in retrospect, in a misty blend of myth and truth.



C H A P T E R 1

A later era of coalescence comes, in which the sounds of land and sea creatures have developed meaning. Animal communication has evolved without words; each species' meanings are only partially apparent to others, if at all. Communication is a sound pattern; a physical wave that only lasts until its vibrations fade into air.

ARTICLE & PHOTOS BY

Eric Alan

CHAPTER 2

Human words begin to condense and fall out of sound, crystallized like ice—a sonic precipitate. A plethora of human languages diverge, as alive and infectious as a virus. Their words are spoken by individuals and yet are greater than them, a piece of a higher collective life. Language formalizes as an oral tradition. Stories begin. Legends. Observations. Perceptions of the truth which are, for the first time, able to cross the ages. Graphic symbols, rock scratches of meaning, also condense from perception and fall to mark the Earth in a lasting way.



CHAPTER 3

Another level of verbal condensation hits, as written history begins. The sonic form of language has developed a belated twin: the written word. Spoken words are now tethered to pages, like kites to Earth. The oral tradition does not yet suffer—if anything, writing furthers the primacy of language—but the balance changes as written literary creations become possible. They may be laborious, gloriously illuminated religious texts. They may be early scientific theories soon disproven. Literature and poetry too, and all other written creations of individuals can now cross the eras carrying an author's name—forever changing the view of the importance of the individual, and broadening the human view of previous time. Every year leaves a mark now, an indelible written stain.



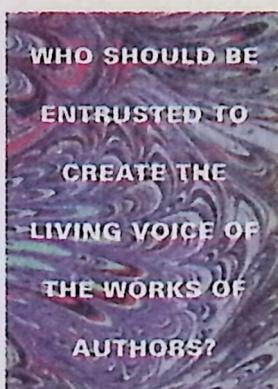
CHAPTER 4

Industrial technology, rising much as language did, assists invaluabley in making the written word ubiquitous. The printing press integrates the bound form of language as deeply into humanity as thought itself. Words are no longer primarily thought of as a sound, but as a written mark, precisely captured and defined. It's the dictionary which has the authoritative say on what a word is. Reading becomes an essential skill. Nothing is deemed official or real unless it's written. Written words become the law.



CHAPTER 5

As technology accelerates at its own viral pace, shifting from industrial to informational, it begins to push society towards a warp speed, leaving little time for reading all the written words it facilitates. Never before has the printed word been so prolific, so beautiful, so cheap to produce and obtain. Yet books increasingly languish on dusty shelves, appreciated and loved but little used. The most common sentence of the feverishly moving American, in particular, may begin with the phrase: "I used to love to read, but..."



Yet the same technology which has encouraged the overrun of the written word is also reviving and revising the oral tradition. With modern recording technologies, the spoken word is as fixable as the written word, equally able to be passed down across time and distance. Words which began as written can now cross the other direction into permanence: spoken words fixed on tape for the ages. Books become a creation to be listened to, even for (and especially for) the person in rapid private motion. In the age of the automobile and Walkman, the storytelling tradition finds new life.



CHAPTER 6

The vague maybes of vanished history fade into the specific concrete realities of modernity. The balance of the written and spoken word continues its slow shift; it even blurs as real-time written Internet communications clumsily approximate speech. The proliferation of all words continues unabated. Meanwhile, the State of Jefferson quietly becomes a national focal point for the release of spoken books.

Craig W. Black, President of Blackstone Audio Books, sits in his Ashland office and ponders the balance of the written and spoken word for a moment. "The printing press interrupted the oral tradition that obviously preceded the written tradition. But today society moves very fast, and the oral tradition is more suitable than the written tradition for this day and age." He has an experienced view from which to draw this conclusion. After a time in the 1980s when his daily 3-hour Los Angeles commute to a corporate marketing job led him to discover the joy of the audio book—and then to devour 35 of them in the first year—his path led him to the founding of what is now the world's third largest producer of unabridged audio books. That path in turn led him to Ashland, which he calls a "book community," though the company's quiet presence goes unnoticed by many.

From the new Blackstone building on the south end of Siskiyou Boulevard now come 150 new audio books per year, with the current total of over 1,100 constantly growing. Not just any books, either. The vast Blackstone catalog is centered on what Craig Black calls "books of content," spanning classic literature, modern fiction, politics, business, history, poetry, economics, religion, humor, children's books, and many other subjects. A broad range of classic names are represented: Leo Tolstoy, James Joyce, George Orwell, Herman Melville, Thomas Hardy, Graham Greene, Sir Thomas More, George Eliot, Homer, Saul Bellow, Fyodor Dostoevsky, Louisa May Alcott, Voltaire, William Blake, Walt Whitman—these familiar names merely begin the list. A number of history's greats are represented in most categories, and some of the finest of the modern era as well, leading to an imposing 150-page catalog of solid titles.

"Hopefully, we'll never compromise and bring in a bunch of pulp trash," Black says

with a broad smile, clearly not worried about the possibility. He smiles more at the memory of a review by Benjamin Cheever in the New Yorker which said, "Blackstone offers titles that make no concession to marketing wisdom." That pleased Black to no end. "I thought that was great. We're paying our bills and we're able to do that. Our competitors can have all the lesser authors."

It's not only in book selection in which Blackstone has made no compromise. The insistence on issuing only unabridged works also has led the company down a very different path than many competitors. Many audio book companies abridge books to produce works deemed more easily digestible for the masses—and make good money doing it—at the great sacrifice of performing radically invasive surgery on a creator's master work. The Blackstone method gives a more faithful translation, though the result can certainly be more imposing. Sometimes, Blackstone will produce an unabridged version of a work while another company abridges the same work, with contrasting releases. For instance, Ayn

Rand's classic *Atlas*

Shrugged is presented in its entirety by Blackstone—which requires thirty-eight one-and-a-half-hour cassettes. The abridged version, produced by another company, takes only two cassettes, meaning that only roughly five percent of the book is represented. (Imagine trying to get the full meaning of Robert Frost's poetry, if only one word in twenty was present.)

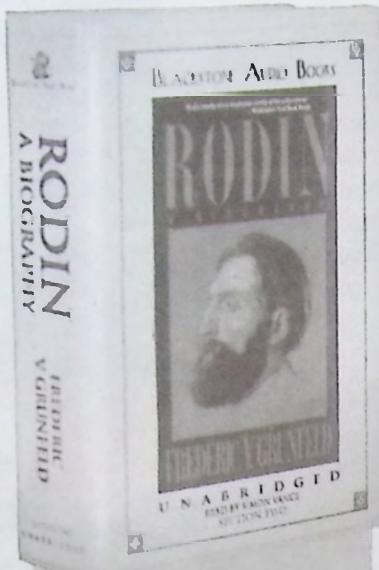
"Two completely different versions, two markets," Black says. "The abridged finds its way into the bookstore chains, the unabridged generally finds its way to real zealous individuals, or people who want to listen to it in their cars and rent it, or libraries." He adds that the company has just assigned a reader to do the unabridged *War and Peace*, an even more monumental effort. It will indeed take the zealous to listen to it all.

Who should be entrusted to create the living voice of the works of authors? Who has the sensitivity and skill to be faithful to an author, especially when that author didn't originally conceive of the piece becoming a performance straddling ancient oral tradition and modern media? These are critical questions for audio book producers, but ones that a listener might not first think to ask, thinking instead of only the author and the work. Some companies may release works using the original authors' voices; and some Blackstone special products do—including tapes of Hemingway, Joyce, Faulkner and others reading their own works. But Blackstone has learned to very rarely allow an author to read his or her own books.

There is good reason for this. For one, the skills necessary to write a classic book are almost entirely different than those necessary to fluently and passionately read one. Also, since the authors of many great books are dead, their personal reading services are maddeningly difficult to obtain anyway.

Professional actors and actresses are thus employed by Blackstone—using only one voice per book—to interpret these works. Craig Black has a strong vision of what qualities beyond fluency a reader should bring to the text: "You need to consider: can this reader effectively project the tone and nuances of the text? Some readers think they need to project a lot of themselves, and kind of mount the podium because they really feel strongly that they know [for example] what Henry James is saying, and how he would have said it. I would rather the reader be the clear conduit to the work, and not get in the way." The company has used over 100 readers in the past, with a current stable of thirty-seven, essentially all of which are located in Washington DC.

How does a company which was started in California and moved to Oregon end up with its readers—the backbone of the company's work—all 3,000 miles from the office? Like most life stories, in a rather improbable way. Black moved the company to Ashland to draw on the resources of the Oregon Shakespeare Festival's acting talent, and hired fourteen actors and actresses from there as readers. Of them, one stood out: Wanda McCaddon, who has gone on to read over 100 books for Blackstone under the name Nadia May. She had previous audio book experience, and her work received such great response in comparison



ODDLY, IT IS THE
SOLITARY ENCLOSED
AUTOMOBILE WHICH IS
HELPING TO REVIVE THE
ORAL STORYTELLING
TRADITION, EVEN AS IT
ISOLATES INDIVIDUALS
AND SPINS THEM INTO
DIZZY MOTION.

to that of other festival actors and actresses that the difference between reading for tape and stage became evident. "As good as the stage actors were that we hired here, they just didn't have that experience." A few of McCaddon's contacts with audio book experience were hired as a result, and Black also found stage actors with experience reading for the blind, on a trip back east. From there, it's been word of mouth, with the reading all done in two studios in Washington DC.

So it is that the recording is done across the continent and shipped to Ashland on digital masters, where they are dubbed onto cassette masters. Copies are then manufactured on demand, keeping overhead low and allowing the catalog the breadth it has. Some 10,000 active customers currently order from Blackstone annually, with no less than 125,000 catalogs mailed out each year.

Who these customers are is an interesting study in the transitory American culture. Blackstone company data say that commuters who listen to audio books in the car produce 60% of the company's revenue, and of that, 90% is due to rentals rather than purchases. Oddly, then, it is the solitary enclosed automobile which is most helping to revive the oral storytelling tradition, even as it isolates individuals and spins them into dizzy motion. The storytelling tradition, once very social, has mutated into a private pleasure.

Not that commuters make up all of the listening audience. Sales to libraries make up another 33% of the company revenue, with the remaining 7% going to that famous group of consumers, "other."

It is a constantly growing segment of the population which has discovered the joy of audio books. But as usual, the difference between popular acceptance and critical acclaim remains large. Black sees the difficulty of the form this way: "The real literati, the people who write for the New York Times Book Review and other influential journals, are still very reluctant to give space to audio books. I think they feel that there's something about the written word that makes it better. Whereas I would argue the other side of the coin, saying that

there's something about the ear gate that may make it so that we can actually retain better than through the eye. Certainly, people wouldn't argue that you can learn the lyric to a song better when you read it rather than hear it sung."

Black says publishers of traditional print books seem to have accepted the role of audio books, at least in terms of their own marketing self-interest. "Some of the small publishers still don't really get it. But all of the major publishers now realize the audio versions we produce are not going to pirate from their sales of hard-cover and soft-cover books. If anything, it's going to help promote it."



With every avenue of acceptance of literature again as a spoken form, the societal balance between the written and spoken word shifts a bit more back towards the oral tradition, and creates a new tradition in the process.

CHAPTER 7

The hazes of myth and speculation which obscure distant history also obscure the future. The balance between written and spoken word may never swing back to its original balance. It can't, as long as the written word is understood at all. Technology, too, will continue to exert its pressures upon language and the beings who create it, in ways too complex for prediction. Only one moment and one word at a time, will the literary path of the years be revealed.

In the greater weave, it's impossible to see where companies like Blackstone Audio Books fit into that vague future. Craig Black only has goals which remain on the attainable practical level of expanding and refining the company niche he has already carved. "I think we will always be the company that has the classics covered, because we pretty much have it covered right now. At the same time, we hope to do many

works by emerging fine authors." The expansion of the catalog may also broaden the existing perspectives represented. "My objective is to make our catalog into a bookstore. To really have something for everyone, even for those on the opposite side of the political spectrum." It is true that looking at the Blackstone catalog, one sees the distinctive mark of a conservative Christian baseball fan, which Black is. ("You nailed it!", he says enthusiastically, saying he prefers to have his ideology up front.) But it may be persuasively argued that this is not a fault; that in a land of free press, balance is best obtained not by one company which pretends no perspective and attempts to publish all views, but by many which each focus on what they know and believe best. Also, a private company, for better or worse, does not have the same obligation as a public institution to the presentation of all views.

The future may include avenues for the spoken word not currently feasible for Blackstone and other companies in the same business: different storage media may be demanded, such as CDs; the Internet may offer high potential for distribution, and give rise to other unknown literary forms. As a way of giving back to the local community, Blackstone may someday sponsor a series of live local readings, if the presence of readers here permits it. As always, the potential of tomorrow is unclear.

For now, Blackstone will just quietly keep on as one of the State of Jefferson's largest but least known cultural resources, putting out a new audio book of content nearly every other day, watched over by the stone gargoyles which adorn the corners of the company's new custom-designed building.

"I told the city planners, when they were giving us a little bit of heat about this building, that we'd be the best thing for Ashland since Shakespeare." He laughs at his own audacity. "I guess that was a little bit of an exaggeration, but I think we fit in nonetheless."

Tape the thought, and it might last. ■

Blackstone Audio Books may be reached by phone at (541)482-9239 or (800)SAY-BOOK; by fax (for orders only) at (800)482-9294; by mail at PO Box 969, Ashland, OR 97520; or online at <http://www.blackstoneaudio.com>. The company's headquarters and public showroom is located at the corner of Siskiyou Blvd. and Mistletoe St. in Ashland.

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NATURE NOTES

Frank Lang

E. L. Greene

On February 27th, 1876 an Episcopal priest, Edward Lee Greene, wrote a letter to a regular correspondent, Professor Asa Gray, the professor of botany at Harvard University, if not the United States. Greene wrote:

The place where I am going I am sure it will please you to hear the name of, unmusical—and to my ear sounding like a cross between ancient Greek, and modern Digger Indian—though it be.

My address is to be Yreka, Siskiyou Co. away up between Mt. Shasta & Klamath River!! I can hardly sleep nights since I have secured my appointment to that field of missionary labor, so delighted am I.

I have now a pretty ample supply of sermons on hand: don't mean to compose new one all next spring summer and fall: but to herborize to my heart's content. "*Deo volente it diabolo nolente*" as Chas. Lamb would have it.

Greene's tenure at St. Laurence's in Yreka—now St. Mark's—was brief. Details of his departure are not known, but it probably had to do with his greater enthusiasm for herborizing—that is, botany—than for preaching. By April 9, 1877, a year later, Greene was writing Gray as the Episcopal Priest in Silver City, New Mexico. His entries in the Report of Official Acts at St. Laurence's abruptly ended January 21, 1877. The next entry, on April 8th was by the Right Reverend J.H.D. Wingfield, Bishop of Northern California.

Greene had much better luck as a botanist at Yreka. Of the numerous specimens that he collected and sent to Profes-

sor Gray, two were outstanding. Greene's Mariposa Lily is now blooming in the oak woodlands north of Yreka near the Oregon-California border and near Little Shasta Meadow. If cows or deer haven't nipped off the buds, the plant's 3.5 cm (that's about an inch and a half) bright purplish or lilac blossoms are hard to miss.

The other equally handsome plant, the

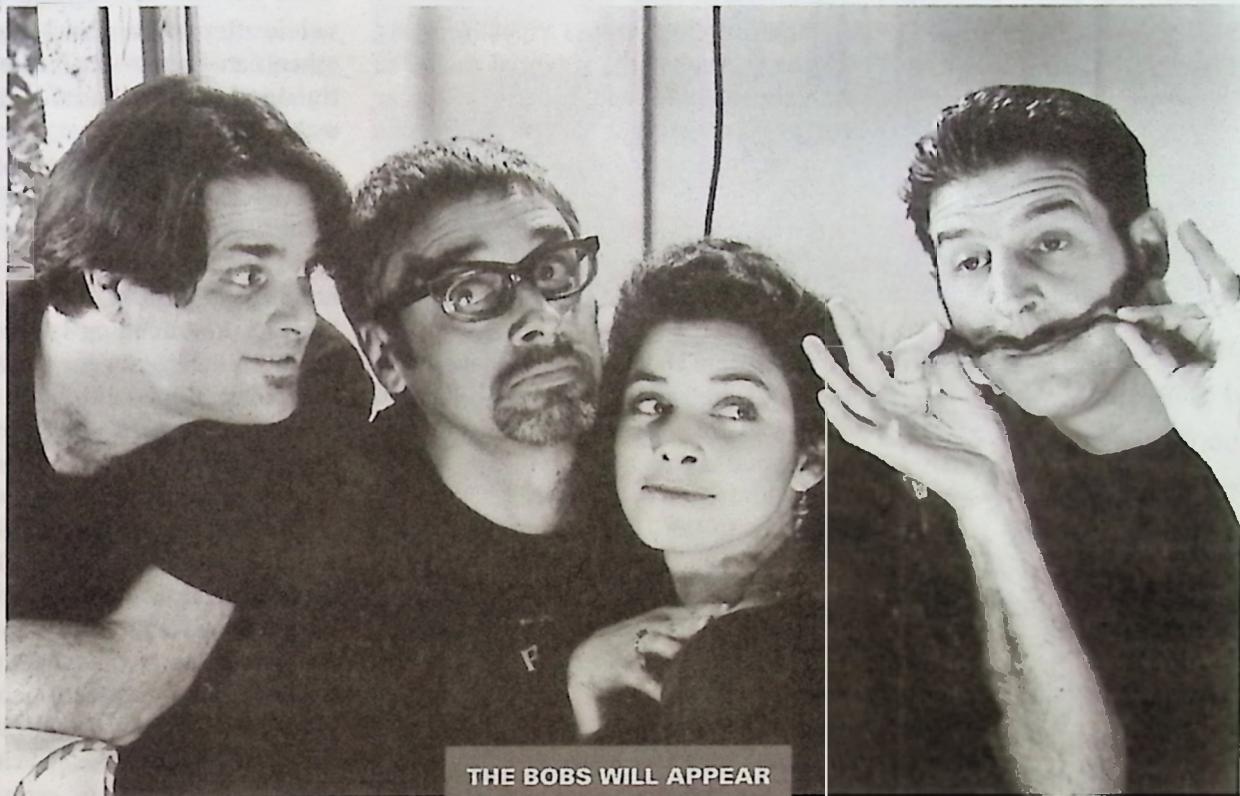
Siskiyou four-o'clock, *Mirabilis greenei*, was in full bloom on the rock bluffs above the highway to Irongate Reservoir in early May. Its clustered stems with thick ovate leaves bear purple petal-like sepals to 4 cm long that are very showy. If you should be fortunate enough to see these plants in the wild, please don't dig them. Leave the plants for others to enjoy.

Greene's career as an Episcopal Priest was far

from over. He went on to become the priest at St. Mark's, Berkeley where he was defrocked. He then went on to become the first Professor of Botany at the University of California, Berkeley, and one of the west's most famous early botanists. What goes around comes around, as the expression goes. JM

Dr. Frank Lang is Professor of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.

The Bobs



THE BOBS WILL APPEAR
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Acappella, the Bobs are master instrumentalists without instruments, serious without straight faces. They're almost jazz without the sunglasses, almost rock without a stale roll, almost reverent of the traditions of doo-wop, soul, acoustic folk, and stand-up comedy. Almost. As one critic put it: "The Bobs sing like Gary Larson draws."

This wild mix of music and personality has carried the Bobs through sixteen years of history, and earned them a following so enthusiastic that it borders on religious fanaticism. It's a very large following, but for those not yet initiated, an opportunity for conversion will soon arrive: the Bobs will bring their inimitable stage show to the Craterian Ginger Rogers Theatre in Medford on July 26, in a benefit for Jefferson Public Radio.

Like most of us, the Bobs have a history. Unlike most, the Bobs will admit to it. Conceived in 1981, when two of the Bobs' original members became gainfully unemployed after a stint at a singing telegram company,

the Bobs became a complete foursome in 1982 through the wonders of advertising. The band name, which refers to a dog show acronym meaning "best of breed," soon proved accurate. The Bobs' first album was released by Kaleidoscope Records in 1983 and earned a Grammy nomination for their vocal arrangement of the Beatles' "Helter Skelter." It also earned them a reputation for very pointed and hilarious songwriting, including such classics as "Art for Art's Sake," "Through the Wall," "Be My Yoko" and others. A one-hour special on PBS followed, as did an increasing crowd of fans. Their music proved to belong without fitting in: successes came at jazz, folk and performance art festivals, rock radio, and all varieties of press. Perhaps due to the dearth of vocal cord manufacturers, however, equipment endorsement contracts remained elusive. Two successive albums (*My, I'm Large* and *Songs for Tomorrow Morning*) kept upward career mobility happening, and by 1988 collaborations with the wild modern dance

CONTINUED ON PAGE 17

ARTICLE BY
Eric Alan

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ONLINE

Joe Loutzenhiser

An Internet Safety Primer for Your Computer

The most exaggerated aspect of using the Internet is the potential danger to your computer and its data. Computer viruses and malevolent hackers make exciting press, but relative to other risks they pose few threats. In my experience these are the most prevalent Internet hazards, in order of significance: "Dohs!", faulty software, macro viruses, Trojan horses, and program viruses.

"Dohs!" are those inscrutable moments when your fingers get ahead of your brain and do something strikingly stupid, to which you respond with a moment of epiphanetic silence and then your own exclamation equivalent to the Homer Simpson "Doh!" Technical Support people call this, "An error between the chair and keyboard." I have lost beautifully crafted email through careless cut and paste, overwritten invaluable files with my Pavlov response of "Yes" to any dialog box that gets in my way, and destroyed innumerable files by inadvertently clearing the wrong directory. Operating systems have become better at protecting users from such mistakes (think of how often you've pulled something out of the "trash"), and diligently backing up important files may help, but often there is nothing to be done.

Faulty software can be the most damaging of Internet hazards. I have incurred more frustration, and lost more time and data, due to bad software than from any other calamity. Software companies often release beta (incomplete) versions of their software through the Internet. Unless you enjoy the perilous bleeding edge, I do not recommend them. The temptation to have the latest and greatest can be strong, and if you do succumb be prepared to lose everything on your machine. I once had to restore a complete backup of my system after a beta version of Netscape Navigator's uninstaller corrupted Windows 95 beyond repair. Even software that's supposedly release quality can be dangerous. It's often good to wait

awhile after software has been released so others can discover the remaining bugs and the developer has had the opportunity to make corrections.

Macro viruses are the most common of the virulent Internet fauna. Macro viruses reside in documents, such as Microsoft Word or Excel files. Word processors have now become so powerful that most include a built in programming language. Unfortunately, this allows for the creation of viruses that hide and spread through documents. If you regularly exchange word processing documents with others, by email or disk, you are at risk. There are various indications of infection (see www.symantec.com/avcenter/data/wmconcept.html), but to ensure detection and removal anti-virus software is recommended. Note that you have to open a document to trigger the virus, which includes opening an attachment from within your email software. Viewing the email message that contains the attached document poses no threat.

Trojan horses are programs that masquerade as something useful, but upon being run do something unsuspected or damaging. Two infamous examples, AOL4FREE and PKZIP300, have been mostly eradicated from the Internet, although they may still be exchanged through email. AOL4FREE was originally a program used for illegally obtaining free accounts from America Online. In May 1997 someone, perhaps with a twisted sense of morality, posted an AOL4FREE that when run used the DELTREE DOS command to destroy files. PKZIP300 was a Trojan Horse intended to appear as a new version of the popular PKZIP file compression utility. It has not been in general circulation since 1995 and some believe it may have been a hoax. You can familiarize yourself with the prevalent Trojan horses by monitoring the Symantec Anti-Virus Research Center's news updates (see www.symantec.com/avcenter/refa.html), or alternatively you can avoid the danger en-

tirely by not running unknown software acquired through the Internet.

Program viruses are certainly the most renowned menace to computing, and ironically one of the rarest. I have downloaded hundreds of programs and have yet to contract a virus. Despite the monstrous growth of the Internet the most likely source of a virus infection is still a floppy disk. If you frequently exchange disks with others, you could contract one of the many "boot" viruses. Commercial shrink-wrapped software is highly unlikely to be infected, while an old disk passed from user to user, computer to computer, is most suspect. The conundrum with viruses is that, although rare, when contracted they are vexing. At a minimum you must locate and remove the dormant virus, deal with any potentially lost data, determine the source of infection to hopefully avoid re-infection, and notify anyone you might have unwittingly contaminated. At the worst you will have lost everything when the virus is triggered. Because of the trauma involved with viruses, it may be prudent to purchase anti-virus software. I did not advocate the use of anti-virus software by the everyday user until the advent of the macro virus. I also felt that companies selling anti-virus software were overzealous. Now many of those companies offer fully functional trial versions of their software (www.symantec.com/trialware/ and www.mcafee.com/prod/av/av.html are good examples). Admittedly, these are promotions to sell full versions of the software, but at least it gives you the opportunity to discover whether you are infected before you purchase.

If you wish to be fully prepared for any of these predicaments, a software "tool kit" is invaluable. I recommend a good set of disk utilities, anti-virus software, and a backup program adhered to religiously. If you're truly serious, a tape backup can insulate you from even the worst disasters. It will cost a few hundred dollars, but a little paranoia can go a long way towards protecting your valuable data. JM

Joseph Loutzenhiser works for Project A, a fully caffeinated software development company, and lives in Ashland with his wife. His interests include programming languages, computer gaming, pseudoscience, basketball, and bird watching.

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the community-based internet service of the jefferson public radio listeners guild

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ON THE SCENE

Tom Gjelten

A Postcard from Bolivia

I'd heard from colleagues that Bolivia's capital, La Paz, can make you sick. People need to breathe, and at almost 13,000 feet above sea level, La Paz doesn't have much air. In fact, it was worse than I expected. NPR producer Michael Sullivan and I walked off the plane, and five minutes later I nearly fainted while waiting to have my passport stamped.

By the time we made it into a taxi for the trip downtown, I had a splitting headache, and it didn't go away for three days.

Even the city layout makes walking in La Paz an ordeal. From the center, all the streets go uphill. The city is at the bottom of a mountain bowl. Visitors are advised to take it easy the first couple of days while they adjust to the altitude. Our first night at the La Paz Radisson, we got into an elevator and encountered a bellman lugging an oxygen tank and a breathing mask. We ordered a kit through room service.

We stuck with coca tea, entirely legal and it seems to relieve the headaches a little. La Paz, we found out, is not a place to go for a wild time. Foreigners are warned: "*Caminar despacito, comer poquito, y dormir solito.*" This means: "Walk slowly, eat just a little, and sleep alone."

Relief came with a trip to the Chapari region in the Bolivian rainforest, 200 miles east of La Paz, down at the edge of the Amazon Basin. This is the coca growing region. It's also a tropical paradise—if you

don't mind the rain. Great torrents, all-day downpours, turning foot trails into little river beds. And then it stops, and the forest comes alive.

Chirping bugs, screeching parrots, hiding somewhere in the lush, mysterious jungles. Part of the Bolivian government's plan to get rid of the coca business calls for making the Chapari a center for eco-tourism instead. The idea is that people will come for the scenery.

We visited the Machia Ecopark. The developers decided the place needed some monkeys, so they found some in another jungle and turned them loose in the park. We didn't see any on our walk, but when we returned to our car we found a monkey sitting on the roof. We tried to play with him, but he just sat there looking unhappy and whimpering a little. He wanted to get in the car and come with us. It occurred to us the promoters were trying a little too hard. The Machia Park would have been lovely enough without

homesick monkeys.

After three days in the Chapari we returned to La Paz, rested and clear-thinking. We were all set to promote Bolivia as an interesting place to vacation. But then the headaches returned. M



SPOTLIGHT

From p. 13

troupe ISO resulted in a spot on *The Smothers Brothers Show*. The following year Johnny Carson invited them on *The Tonight Show*, telling them to "next time bring the band." The band's first personnel change happened, with Joe Bob Finetti replacing Gunnar Bob Madsen, alongside Matthew Bob Stull, Richard Bob Greene and Janie Bob Scott. Commercials, a movie score, another PBS special (this time with ISO), relentless touring, more rabid radio and press raves, and finally sainthood from the Catholic church followed...

Well, maybe not sainthood. But the 1990s were declared the "Decade of the Bob" by officials who refused to confirm or deny their own existence, and who may be released someday if those nervous twitches get straightened out. It was a heady time. In 1991 the Bobs released *Sing the Songs Of...*, which turned sharp wit and voice to the songs of others. Their "Purple Haze" was in a shade Hendrix could only hallucinate in his psychedelic heaven, while "Whole Lotta Love" packed enough energy to make Led Zeppelin sound tired in comparison. Their takes on songs by the Beatles, Tom Waits, the Talking Heads and others rounded out an album which drew much deserved attention but suffered from the tragic demise of Kaleidoscope Records not long after the album was released. The Bobs found a new home at Rounder Records, where they remain to this day, and may remain for some time unless the parole board reconsiders.

Having explored the deepest philosophical issues of the age on their first three recordings—such as the social aspects of laundry, the soothing security of helmets, and the problems of cowboys with inappropriate lips—the Bobs once again turned their rapier wit to the burning issues of the day after settling in at Rounder. They took their own advice on *Shut Up and Sing!*, a title reportedly shouted at them between songs by an audience member. Such enduring treatises as "Slow Down Krishna," "Mr. Duality," and "Spontaneous Human Combustion" stumped both philosophers and therapists. Undaunted, the band then released another album of cover material, suspiciously titled *Cover the Songs Of...*, and then bucked the trends in 1995 by releasing *Plugged*, which featured electrified performances of such demure tunes as "Kill Your Television," "Meat on the Moon," and "Andy Always Dreamed of Wrestling."

Last year found the band shifting gears again, deciding to put out a Christmas album, after (the band claims) considering and rejecting ideas for a Fourth of July album and a Groundhog's Day album. The resulting manifesto, *Too Many Santas*, aptly sums up the condition of commercialized Christmas, and includes such sentimental favorites as "Christmas in Jail" and "Ms. Claus Wants Some Lovin'." Meanwhile, the Bobs were featured as the voices of dinosaurs in a multi-player Internet adventure game called *Castle Infinity*.

JEFFERSON OUTLOOK

From p. 7

or pick them up for unpaid taxes and made them state parks. Today some of that once-barren land is the magnificent Ecola State Park.

Oregon's public parks are part of a patrimony built by a generation that wanted to preserve Oregon's natural splendor not build destination resorts and KOA campgrounds. Oregon State Parks were chosen for their beauty and natural splendor, not because they are in profitable, high traffic locations. Much of the tourist economy of Coastal and Central Oregon is built on the seasonal use of these public park assets whether they make money or not.

Gov. John Kitzhaber embodies the outdoor lifestyle of the generation that created Oregon's "crown jewels." Sen. President Brady Adams embodies a generation of beancounters confident they can reduce these durable outdoor values to a profit and loss statement. JM

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

Perhaps fearing for her sanity, Janie Bob Scott decided to retire from the band at the end of 1996, and has been replaced by Lori Bob Rivera, whose first musical accomplishment was learning to sing at age two in the back of her mother's 1962 Ford Falcon. No information has been made available about what her mother was doing at the time. Since then, she has sung in a variety of choirs and bands from classical to new age—none of which, presumably, has quite prepared her for the experience of being in the Bobs.

The upcoming concert at the Craterian will be the first opportunity for local residents to hear Lori sing, and to see if any results have occurred from the Bobs' "Song-O-Matic" title contest, in which fans were asked to submit titles from which the band would then create a song.

It will be an evening which is anything but normal, and that is perhaps the highest compliment that can be paid. JM

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MIGHT HEAR OF THE
NATIONAL BUDGET,
INFLATION'S NEW DIGIT,
EXAMPLES WITH WIDGETS,
AND WHY PEOPLE FIDGET.**

On *All Things Considered*, we give radio listeners a considerably different view of the world. Because we not only look at the day's top issues and major events, but at life's foibles and fancies as well. All with a depth and clarity that's won us a legion of loyal listeners.

Tune into National Public Radio's *All Things Considered*. You'll find there's more to news than meets the eye.



FROM NATIONAL PUBLIC RADIO

Specials this month

CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG

On July 4th JPR presents a concert by the American Band College, recorded in late June at the Craterian Ginger Rogers Theatre in Medford. Join us at 9:00 am.

National Public Radio searches the world for outstanding and off-the-beaten-path opera performances. Once again this summer, you'll be able to enjoy the fruits of their efforts on the *NPR World of Opera*, Saturday mornings at 10:30.

Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Spend July 4th with us as we bring you six hours of the 19th Playboy Jazz Festival, beginning at 9am. Performers include Nicholas Payton, Roy Haynes, Bruce Hornsby, Gato Barbieri, Joe Henderson, John Lee Hooker, and Los Van Van.

News & Information Service

KSJK / KAGI

The Journal of the Americas, produced by JPR's News Department, presents a month of pilot broadcasts in July. The *Journal* is a half-hour English-language newsmagazine on Latin America and the U.S., focusing especially on issues as they impact our region. Hosted by Shantrin Salazar, with feature producer Dennis Dunleavy, an award-winning photojournalist. Listen Wednesdays at 1:00pm and Saturdays at Noon.

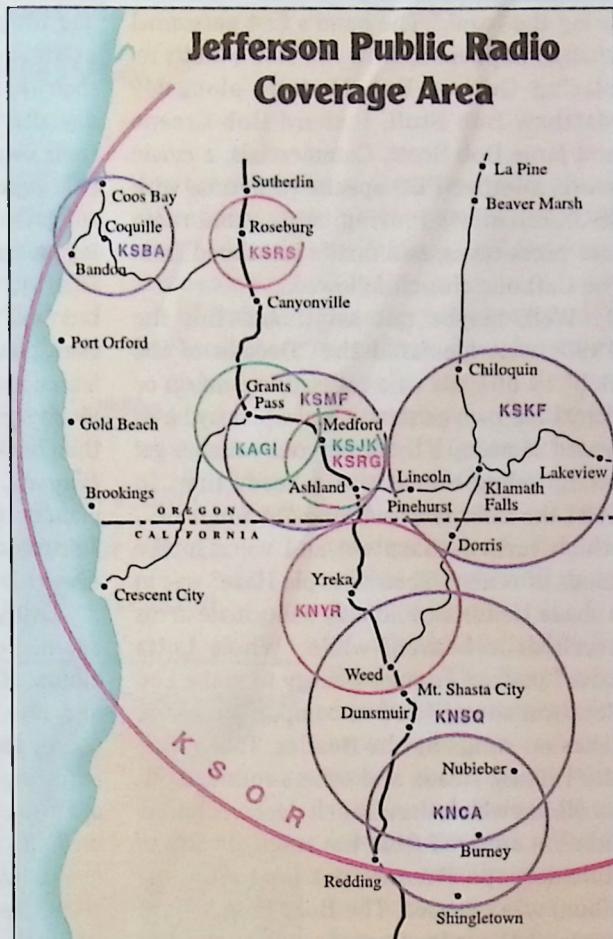
Volunteer Profile: Sarah Ferren



A junior at SOU majoring in Broadcasting, Sarah works in JPR's news department, anchoring newscasts and helping produce *The Jefferson Daily*.

Sarah is a native of Coquille, and she chose SOU specifically because she would have the opportunity to work at JPR. Her career goal is to be a network news reporter.

By the way, Sarah also was a guide for three summers at Oregon Caves National Monument—so she feels right at home in JPR's basement studios.



KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver
Callahan 89.1	Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud,
Cave Junction 89.5	Dunsmuir 91.3
Chiloquin 91.7	Merrill, Malin,
Coquille 88.1	Tulelake 91.9
Coos Bay 89.1	Port Orford 90.5
Crescent City 91.7	Parts of Port Orford,
Ft. Jones, Etna 91.1	Coquille 91.9
Gasquet 89.1	Redding 90.9
Gold Beach 91.5	Roseburg 91.9
Grants Pass 88.9	Sutherlin, Glide 89.3
Happy Camp 91.9	Weed 89.5

CLASSICS & NEWS

KSOR 90.1 FM ASHLAND KSOR dial positions for translator communities listed on previous page

KSRS 91.5 FM ROSEBURG

KNYR 91.3 FM YREKA

KSRG 88.3 FM ASHLAND

Monday through Friday	Saturday	Sunday	
<p>5:00 Morning Edition</p> <p>7:00 First Concert</p> <p>12:00 News</p> <p>12:06 Siskiyou Music Hall</p> <p>4:00 All Things Considered</p>	<p>4:30 Jefferson Daily</p> <p>5:00 All Things Considered</p> <p>7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition</p> <p>8:00 First Concert</p> <p>10:30 NPR World of Opera</p> <p>2:00 St. Louis Symphony</p> <p>4:00 All Things Considered</p> <p>5:00 America and the World</p> <p>5:30 On With the Show</p> <p>7:00 State Farm Music Hall</p>	<p>6:00 Weekend Edition</p> <p>9:00 Millennium of Music</p> <p>10:00 St. Paul Sunday Morning</p> <p>11:00 Siskiyou Music Hall</p> <p>2:00 The Concert Hour</p> <p>3:00 Car Talk</p> <p>4:00 All Things Considered</p> <p>5:00 Best of Our Knowledge</p> <p>6:00 Selected Shorts</p> <p>7:00 State Farm Music Hall</p>

Rhythm & News

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLANATH FALLS

KNCA 89.7 FM
BURNET/REDDING

KNSQ 88.1 FM
MT. SHASTA
YREKA 89.3 FM

Monday through Friday	Saturday	Sunday
<p>5:00 Morning Edition</p> <p>9:00 Open Air</p> <p>3:00 All Things Considered</p> <p>5:30 Jefferson Daily</p> <p>6:00 World Café</p> <p>8:00 Echoes</p> <p>10:00 Jazz (Mon-Thurs)</p> <p>Jazz Revisited (Fridays)</p> <p>10:30 Vintage Jazz (Fridays)</p>	<p>6:00 Weekend Edition</p> <p>10:00 Living on Earth</p> <p>N. CALIFORNIA STATIONS ONLY:</p> <p>10:30 California Report</p> <p>11:00 Car Talk</p> <p>12:00 West Coast Live</p> <p>2:00 Afropop Worldwide</p> <p>3:00 World Beat Show</p> <p>5:00 All Things Considered</p> <p>6:00 American Rhythm</p> <p>8:00 Grateful Dead Hour</p> <p>9:00 The Retro Lounge</p> <p>10:00 Blues Show</p>	<p>6:00 Weekend Edition</p> <p>9:00 Marian McPartland's Piano Jazz</p> <p>10:00 Jazz Sunday</p> <p>2:00 Le Show</p> <p>3:00 Confessin' the Blues</p> <p>4:00 New Dimensions</p> <p>5:00 All Things Considered</p> <p>6:00 Folk Show</p> <p>9:00 Thistle & Shamrock</p> <p>10:00 Music from the Hearts of Space</p> <p>11:00 Possible Musics</p>

News & Information

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

Monday through Friday	Saturday	Sunday
<p>5:00 Monitor Radio Early Edition*</p> <p>7:00 Diane Rehm Show</p> <p>9:00 Russell Sadler's Jefferson Exchange</p> <p>10:00 Anything & Everything with Jason Sauls</p> <p>11:00 Talk of the Nation</p> <p>1:00 Talk of the Town (Monday) Healing Arts (Tuesday) Journal of the Americas (Wednesday) Latino USA (Thursday) Real Computing (Friday)</p> <p>1:30 Pacifica News</p> <p>2:00 Monitor Radio</p> <p>3:30 As It Happens</p> <p>5:00 BBC Newsdesk</p>	<p>5:30 Pacifica News</p> <p>6:00 People's Pharmacy (Mondays) Larry Josephson's Bridges (Tuesdays)</p> <p>Tech Nation (Wednesdays) New Dimensions (Thursdays)</p> <p>Parent's Journal (Fridays)</p> <p>7:00 The NewsHour with Jim Lehrer</p> <p>8:00 BBC World Service</p> <p>* At press time, continuing uncertainty about the fate of Monitor programs means other programming may be substituted at these times. Listen for details</p>	<p>6:00 People's Pharmacy</p> <p>7:00 Northwest Reports</p> <p>8:00 Sound Money</p> <p>9:00 BBC NewsHour</p> <p>10:00 Healing Arts</p> <p>10:30 Talk of the Town</p> <p>11:00 Zorba Paster on Your Health</p> <p>12:00 Journal of the Americas</p> <p>12:30 51 Percent</p> <p>1:00 The Parents Journal</p> <p>2:00 Commonwealth Club</p> <p>3:00 One on One</p> <p>3:30 Second Opinion</p> <p>4:00 Larry Josephson's Bridges</p> <p>5:00 To the Best of Our Knowledge</p> <p>8:00 BBC World Service</p>

Program Producer Directory

NATIONAL PUBLIC RADIO
635 MASSACHUSETTS AVENUE NW
WASHINGTON DC 20001-3753
(202) 414-3232

AFROPOLY WORLDWIDE
ALL THINGS CONSIDERED
AMERICA AND THE WORLD
BLUESSTAGE
CAR TALK Call-in-number: 1-800-332-9287
JAZZSET
LIVING ON EARTH
Listener line: (617) 868-7454
MARIAN McPARTLAND'S PIANO JAZZ
MORNING EDITION
Listener line: (202) 842-5044
SELECTED SHORTS
THISTLE & SHAMROCK
WEEKEND EDITION
Listener line: (202) 371-1775
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PUBLIC RADIO INTERNATIONAL
100 NORTH SIXTH STREET
SUITE 900A, MINNEAPOLIS MN 55403-1596
(612) 338-5000

AS IT HAPPENS
BBC NEWSHOUR
CBC SUNDAY MORNING
DR. SCIENCE
ECHOES
Listener line: (215) 458-1110
JAZZ CLASSICS
MONITOR RADIO
Listener line: (617) 450-7001, Radio@CSPS.COM
SOUND MONEY
ST. PAUL SUNDAY MORNING

OTHER PROGRAMS

GRATEFUL DEAD HOUR
TRUTH & FUN INC
484 LAKE PARK AVENUE #102
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HEARTS OF SPACE
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SAN FRANCISCO CA 94131
(415) 242-8888
MILLENNIUM OF MUSIC
WETA-FM
PO BOX 2626
WASHINGTON DC 20006
NEW DIMENSIONS RADIO
PO BOX 410510
SAN FRANCISCO CA 94141
(415) 563-8899
THE DIANE REHM SHOW
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THE AMERICAN UNIVERSITY
WASHINGTON, DC 20016-8082
Call-in line: 1-800-433-8850
OREGON OUTLOOK / JEFFERSON EXCHANGE
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SOU COMMUNICATIONS DEPARTMENT
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CLASSICS & NEWS SERVICE

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KSRS 91.5 FM
ROSEBURG

KNYR 91.3 FM
YREKA

KSRG 88.3 FM
ASHLAND

KSOR dial positions for translator communities listed on page 18

MONDAY-FRIDAY

5:00-6:50 am Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries.

7:00am-Noon First Concert

Classical music, with hosts John Baxter and Peter Van De Graaff. Includes: NPR news at 7:01 and 8:01, Earth and Sky at 8:35 am, As It Was at 9:30, and the Calendar of the Arts at 9:00 am

Noon-12:06pm NPR News

12:06-4:00pm Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes As It Was at 1:00 pm and Earth & Sky at 3:30 pm.

4:00-4:30pm All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary.

5:00-7:00pm All Things Considered

The latest international and national news from NPR.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Michael Rothe and Peter Van De Graaff.

SATURDAYS

6:00-8:00am Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am First Concert

Classical music to start your weekend. Includes Nature Notes with Dr. Frank Lang at 8:30am, Calendar of the Arts at 9:00am, and As It Was at 9:30am.

10:30-2:00pm NPR World of Opera

2:00-4:00pm St. Louis Symphony

4:00-5:00pm All Things Considered

The latest international and national news from NPR.

5:00-5:30pm America and the World

Kati Marton hosts this weekly discussion of foreign affairs, produced by NPR.

5:30-7:00pm On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00-2:00am State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Michael Rothe and Peter Van De Graaff.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am Millenium of Music

Robert Aubrey Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00-2:00pm Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00-3:00pm The Concert Hour

Features great performances recorded for broadcast in Germany, hosted by Michael Rothe.

3:00-4:00pm CarTalk

Click and Clack come to the Classics!

4:00-5:00pm All Things Considered

The latest news from NPR.

5:00pm-6:00pm To the Best of Our Knowledge

An hour devoted to discussion of the latest issues in politics, culture, economics, science and technology.

6:00-7:00pm Selected Shorts

Want someone to tell you a story? This series from NPR, recorded live at New York City's Symphony Space, features some of this country's finest actors reading short stories.

7:00-2:00am

State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Michael Rothe and Peter Van De Graaff.

FEATURED WORKS

* indicates composer's birthday

First Concert

- July 1 T Barber: *Knoxville, Summer of 1915*
- July 2 W Copland: *Symphony No. 3*
- July 3 Th W. Schumann: *New England Triptych*
- July 4 F July 4th Special
- July 7 M Dvorak: *Quintet Op. 81*
- July 8 T Brahms: *Variations on a Theme of Haydn*
- July 9 W Mendelssohn: *Octet Op. 20*
- July 10 Th Liszt: *Three Concert Studies S.144*
- July 11 F Schubert: *Music from Rosamunde*
- July 14 M Berlioz: *La Marseillaise*
- July 15 T Ciurlionis: *In The Forest*
- July 16 W R. Strauss: *Don Quixote*
- July 17 Th Vaughan-Williams: *Suite from The Wasps*
- July 18 F Ibert: *Escales*
- July 21 M Rachmaninoff: "Corelli" Variations
- July 22 T Mozart: *Concerto for Flute and Harp*
- July 23 W Schubert: *Symphony No. 5*
- July 24 Th Gershwin: *Selections from Porgy & Bess*
Jazz Suite
- July 25 F Respighi: *The Birds*
- July 28 M Albeniz: *Cantos de Espana*
- July 29 T Shostakovich: *Piano Concerto No. 2*
- July 30 W Rimsky-Korsakov: *Sinfonietta on Russian Themes*
- July 31 Th Mozart: *Flute Quartet in G K. 285*

Isiklyou Music Hall

- July 1 T Bruckner: *Symphony No. 9*
- July 2 W Brahms: *Violin Concerto in D Major*
- July 3 Th Janacek*: *Violin Sonata*
- July 4 F Copland: *Rodeo*
- July 7 M Mahler*: *Symphony No. 4*
- July 8 T Schmidt: *String Quartet in A Minor*
- July 9 Th Saint-Saens: *Carnival Of The Animals*
- July 10 F Sibelius: *Violin Concerto in D Minor Op. 47*
- July 14 M Bizet: *L'Arlesienne Suite No. 2*
- July 15 T Brahms: *Variations & Fugue on A Theme Of Handel*
- July 16 W Scriabin: *Piano Sonata No. 3 in F# Minor*
- July 17 Th Barber: *Piano Concerto Op. 38*
- July 18 F Tchaikovsky: *The Tempest - Symphonic Fantasy Op. 18*
- July 21 M Nielsen: *Symphony No. 3*
- July 22 T Sonninen: *Pessi and Illusia*
- July 23 W Doppler: *Symphony No. 7*
- July 24 Th Cassidy: *Famine Rememberance*
- July 25 F Beal: *Concerto for Jazz Bass and Orchestra*
- July 28 M Hanson: *Symphony No. 2 ("Romantic")*
- July 29 T Ravel: *Daphnis & Chloe Suites I & II*
- July 30 W Stravinsky: *The Soldier's Tale*
- July 31 Th Haydn: *Symphony No. 96*

HIGHLIGHTS

NPR World of Opera

- July 5 *Ruslan and Ludmila* by Glinka
Cast: Marina Shaguch, Mikhail Kit, Sergei Alexashkin. Orchestra and Chorus of the Mariinsky Theater, St. Petersburg; Valery Gergiev, conductor.

July 12 *Don Giovanni* by Mozart

- Cast: Michele Pertusi, Alexandrina Pendatchanska, Marie McLaughlin, Alessandro Corbelli. Lausanne Opera Orchestra and Chorus; Jesus Lopez Cobos, conductor.

July 19 *The Gardens of Adonis* by Hugo Weisgall

- Cast: Melanie Helton, John Garrison, Jayne West, Eric McCluskey. Opera Omaha; Hal France, conductor.

July 26 *Simon Boccanegra* by Verdi

St. Louis Symphony

- July 5 Rachmaninoff: *Piano Concerto No. 3*; Dukas: *La Peri*; Debussy: *La Mer*. Stephen Hough, piano; Mark Elder, conductor.

- July 12 Colgrass: *Schubert Birds*; Ravel: *Daphnis et Chloe*, Suite No. 2; Beethoven: *Symphony No. 6*. Hans Vonk, conductor.

- July 19 Bach: *Brandenburg Concerto No. 6*; Mozart: *Piano Concerto No. 17*; Beethoven: *Symphony No. 1*. Lee Luvisi, piano; David Loebel, conductor.

- July 26 Beethoven: *Violin Concerto*; Schubert: *Symphony No. 9*. Joshua Bell, violin; Hans Vonk, conductor.

St. Paul Sunday

- July 6 Wind Musicians of the St. Paul Chamber Orchestra. Works of Arrieu, Kvandal, Wilder, Martinu.

- July 13 The Kronos Quartet. Various works for string quartet.

- July 20 Marian McPartland. Piano classics from Kern to Coltrane!

- July 27 The Bergen Woodwind Quintet. Music of Ligeti, Brustad, Milhaud, Francaix, Grieg.

The Concert Hour with Michael Rothe

- July 6 Mozart: *Sonata in D for Two Pianos, K. 448*; Scarlatti: *Five Keyboard Sonatas*; Handel: *Concerto a due cori No. 1*.

- July 13 Mozart: *Overture to The Magic Flute*; Janacek: *Fairy Tale for Cello and Piano*; Tchaikovsky: *The Sleeping Beauty*; *Orchestral Suite Op. 66*; Rimsky-Korsakov: *The Sea and Sinbad's Ship* from *Scheherazade*.

- July 20 Pfitzner: *Overture to Kleist's Drama Katchen von Heilbronn*; E.T.A. Hoffman: *Quintet in c for String Quartet and Harp*; Kozeluch: *Symphony in g*.

- July 27 Cherubini: *Overture to Medea*; Boccherini: *Sonata in A for Cello and Continuo*; Fischer: *Uranie* for Harpsichord; Muffat: *Sonata in D for Violin*; Haydn: *Finale from Sextet for Winds*.

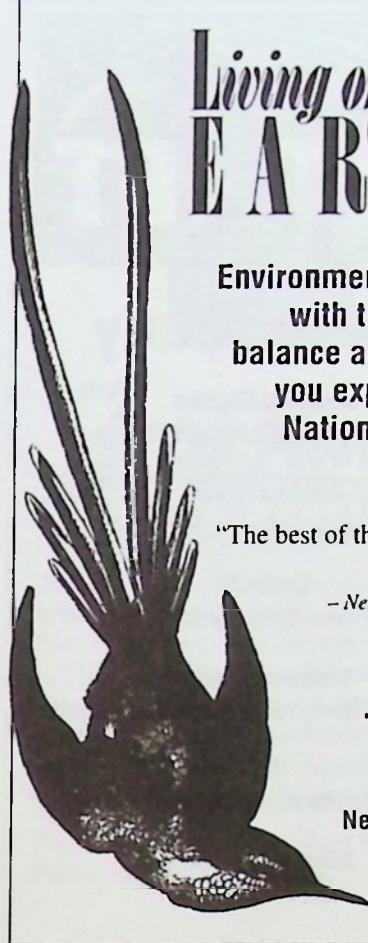
Living on EARTH

Environmental news
with the depth,
balance and clarity
you expect from
National Public
Radio.

"The best of the eco-radio
programs."

—New Age Journal

Fridays
at 3:30pm
Rhythm &
News Service



SOUND MONEY



Bob Potter hosts this
weekly program of
financial advice.

Saturdays at 8am & Sundays at 10am

News & Information



URL Directory

BandWorld Magazine

<http://www.jeffnet.org/bandworld>

Best Foot Forward

<http://www.jeffnet.org/bestfoot>

Chateaulin

<http://www.jeffnet.org/chateaulin>

Computer Assistance

<http://www.jeffnet.org/computerassistance/compasst>

ESPI

<http://www.jeffnet.org/espi>

Jefferson Public Radio

<http://www.jeffnet.org>

JEFFNET

<http://www.jeffnet.org/jnet.html>

City of Medford

<http://www.ci.medford.or.us>

Rogue Valley Symphony

<http://www.jeffnet.org/rvsymphony>

Southern Oregon Visitors' Association

<http://www.sova.org>

White Cloud Press

<http://www.jeffnet.org/whitecloud>

TUNE IN

GRATEFUL DEAD HOUR

Saturdays 8pm on Rhythm & News

Rhythm & News Service

KSMF 89.1 FM
ASHLAND
CAVE JCT. 90.9 FM
GRANTS PASS 91.3 FM
YREKA 89.3 FM

KSBA 88.5 FM
COOS BAY
PORT ORFORD 89.3 FM

KSKF 90.9 FM
KLAMATH FALLS

KNCA 89.7 FM
BURNIE/REDDING

KNSQ 88.1 FM
MT. SHASTA

NORTHERN CALIFORNIA ONLY:

10:30 am California Report

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

5:00-6:00pm All Things Considered

The latest national and international news from NPR.

6:00-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm The Retro Lounge

Your host Lars presents all manner of musical oddities, rarities, and obscurities from the 1960s. Old favorites you've never heard before? Is it déjà vu? Or what?

10:00-2:00am The Blues Show

Tom Pain with the best in blues.

SUNDAYS

6:00-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen – and a visit from "The Puzzle Guy."

9:00am

Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00-2:00pm

Jazz Sunday

Contemporary jazz with host Aaron Turpen.

2:00-3:00pm

Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

3:00-4:00pm

Confessin' the Blues

Peter Gaulke focuses on the rich legacy of recorded American blues.

4:00-5:00pm

New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm

All Things Considered

The latest national and international news from NPR.

6:00-9:00pm

The Folk Show

Frances Oyung brings you the best in contemporary folk music.

9:00-10:00pm

The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm

Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00-2:00am

Possible Musics

Space music and new age music in an interesting soundscape.

HIGHLIGHTS

AfroPop

- July 5 New Latin Sounds
- July 12 Rumba, Mambo, Samba: Congo Influence in the New World
- July 19 Modern Congolese Music
- July 26 Caribbean All-Stars, Live!

Marian McPartland's Piano Jazz

- July 6 Mulgrew Miller
- July 13 Tania Maria
- July 20 Charles Brown
- July 27 Ellis Marsalis

Confessin' the Blues

- July 6 Blues Roots
- July 13 Classic Blues Women
- July 20 New York City Blues
- July 27 Slide Guitar Classics

New Dimensions

- July 6 It's All in Your Mind with Lama Tulku Thondup
- July 13 Sacred Partnership with Sue Patten Thioele
- July 20 Peacework with Ciaran McKeown
- July 27 Live Long and Feel Good with Andrew Weil

Thistle & Shamrock

- July 6 New From Canada
- July 13 Hands Across the Water
- July 20 Celтика
- July 27 The Celtic Fringe



The Journal of the Americas, produced by JPR's news department, presents a month of pilot broadcasts on Latin America and the U.S. on the News & Information Service, Wednesdays at 1pm and Saturdays at noon. Photo by Dennis Dunleavy.

A "Heart Healthy" recipe from



Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Saturdays at 11am on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

LUSCIOUS FRUIT SALAD

(serves 6)

- 1 Cup Pineapple, diced
- 1 Cup Strawberries, diced
- 1 Cup Mango, diced
- 1½ Tbsp Candied ginger, minced
- 2 Tbsp Lime juice
- 3 Tbsp Light brown sugar, packed
- ½ Cup Fresh mint leaves, slivered

In a nonreactive mixing bowl, combine lime juice and brown sugar until dissolved. Add pineapple, strawberries, mango; toss to mix. Add ginger and mint and toss again. Serve immediately.

Calories 4% (87 cal)
 Protein 3% (1.4 g)
 Carbohydrate 6% (21.3 g)
 Total Fat 0% (0.32 g)
 Saturated Fat 0% (0.04 g)
 Calories from: Protein: 6%
 Carbohydrate: 91% Fat: 3%

Want someone
to tell you
a story?

Selected Shorts

features some of this country's finest
actors reading short stories.

Recorded live at New York City's
Symphony Space.

Sundays
at 6pm
on
Classics &
News Service



National and
international news
from the
Canadian Broadcasting
Corporation

Weekdays at 3:30pm

News & Information

News & Information Service

KSJK AM 1230
TALENT

KAGI AM 930
GRANTS PASS

MONDAY-FRIDAY

5:00-7:00am
Monitor Radio*

The latest national and international news from the radio news service of the *Christian Science Monitor*.

7am-9am
The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this live, two-hour program.

9:00-10:00am
Russell Sadler's Jefferson Exchange

Political commentator Russell Sadler hosts this live call-in devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.
Anything & Everything with Jason Sauls

A call-in program where your thoughts and opinions come first. Join host Jason Sauls for discussions with a variety of guests as well as conversations with you about social issues, politics and human interest.

11:00am-1:00pm
Talk of the Nation

NPR's daily nationwide call-in returns to JPR. Ray Suarez hosts, with Ira Flatow sitting in on Science Fridays.

1:00PM - 1:30PM

MONDAY
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more.

TUESDAY
Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY
Journal of the Americas (pilot)

THURSDAY
Latino USA

A weekly journal of Latino news and culture (in English).

FRIDAY
Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

1:30pm-2:00pm
Pacifica News

National and international news from the *Pacifica News Service*. (Repeats at 5:30pm)

* At press time, continuing uncertainty about the fate of Monitor programs means other programming may be substituted at these times. Listen for details.

2:00pm-3:30pm
Monitor Radio*

The afternoon edition of the daily news magazine from the radio news service of the *Christian Science Monitor*.

3:30pm-5:00pm
As It Happens

National and international news from the Canadian Broadcasting Corporation.

5:00pm-5:30pm
BBC Newsdesk

5:30pm-6:00pm
Pacifica News

A repeat of the 1:30pm broadcast of the day's national and international news.

6:00PM - 7:00PM

MONDAY
People's Pharmacy

TUESDAY
Larry Josephson's Bridges

Repeat of Saturdays broadcast.

WEDNESDAY
Tech Nation

THURSDAY
New Dimensions

FRIDAY
Parent's Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

7:00pm-8:00pm
The Newshour with Jim Lehrer

The audio of the award-winning PBS TV news program, provided with the cooperation of the *Newshour* and Southern Oregon Public Television.

8:00pm-11:00pm
BBC World Service

SATURDAYS

6:00am-7:00am
People's Pharmacy

7:00am-8:00am
Northwest Reports

The audio of the weekly *Northwest* newsmagazine produced by Portland TV station KPTV, and hosted by Lars Larson.

8:00am-9:00am
Sound Money

Bob Potter hosts this weekly program of financial advice. (Repeats Sunday at 10:00am.)

9:00am-10:00am
BBC Newshour

10:00am-10:30am
The Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

10:30am-11:00am
Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Mondays at 1:00pm.)

11:00am-12:00 Noon

Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

12:00pm-12:30pm

Journal of the Americas (pilot)

12:30pm-1:00pm

51 Percent

Features and interviews devoted to women's issues.

1:00pm-2:00pm

The Parents Journal

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

2:00pm-3:00pm

Commonwealth Club

3:00pm-3:30pm

One On One

3:30pm-4:00pm

Second Opinion

4:00pm-5:00pm

Larry Josephson's Bridges

5:00pm-8:00pm

To the Best of our Knowledge

Interviews, features, and discussions of contemporary politics, culture, and events.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.

SUNDAYS

6:00am-9:00am

CBC Sunday Morning

The Canadian Broadcasting Corporation's wrap-up of the week's news, including innovative documentaries on contemporary issues.

9:00-10:00am

BBC Newshour

10:00-11:00am

Sound Money

11:00am-2:00pm

To the Best of Our Knowledge

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

2:00pm-8:00pm

Radio Sensación

Music, news and interviews by and for Southern Oregon's Spanish-speaking community - *en español*.

8:00pm-Midnight

BBC World Service

News and features from the British Broadcasting Service.



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JEFFERSON ALMANAC

Diana Coogle

Punchbowl

"My legs are rubber," my sister Sharon said, at our first breather up the trail the summer I took her and her husband to the Devil's Punchbowl in the Siskiyou Wilderness Area, an apotheosis of high altitude lakes. I knew what she meant, and she didn't mean she was bouncing up the mountain. The leg must be lifted so high with every step the thighs rebel. Switchbacks have been cut out by pinking shears. At every breather, one looks down and out over the Siskiyous, agape at the unimaginable, straight-down angle of the hill one has just climbed. At one breathing place there is a bog and a log over the bog and hundreds of orange Columbia lilies around the

log in the bog. At another, the languid arms of the Brewer's spruce, loosely dangling, evoke inevitable comparison with a self-decorated Christmas tree. At every available chance, one arrests one's step, sits on a rock or leans on a tree, waits, and then, the breath having caught up with one at last, looks up at the perpendicularity of what must still be climbed, sighs, looks at fellow trekkers, says, "Well. Shall we?" and it's up again.

Gradually the elevation gain per step lessens; the legs begin to move more freely, the way a suspicious prisoner, released to freedom, tentatively pushes open doors he still believes must be locked. The breath comes more easily. The terrain is more rock and less forest, more open, higher. The peaks are closer, Preston Peak at 7300 feet dominating visually but the lower Bear Mountain dominating psychologically by its tiny V that indicates the handle of the Punchbowl, the hiker's goal. There is a tumbling, clear stream at last, for drinking and wetting hats.

THE LEGS BEGIN TO MOVE
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RELEASED TO FREEDOM,
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and at last the Devil's Punchbowl shimmers blue and immediate in climactically dramatic scenery—craggy heights rising 1000 feet perpendicularly above the lake, snowy crannies slipping into the water, an osprey spiraling with the wind currents over the sparkling blue. Like etched mirrors, the patterns of its outspread wings reflect the sun.

Because snow is usually still melting into the Punchbowl in late June and early July (or even later), the water is always cold, but what would all that hiking be worth if not a swim? Sometimes in late summer I see a few bold splash-in, splash-outers, but even my sister, who is a real swimmer and swims for exercise in north Georgia's Blue Ridge Lake, where her home is, deferred the diameter swim to me, content with a short swim in cold water and a long bathe in warm sun on the rocks, not even envying me my experience with blue as she watched me swim across the lake on one of my beautiful, transcendent, extended swims in water thick, pure, and very cold.

I have seen osprey swooping over the

lake and fish swimming in the lake. I have seen an osprey pull a fish out of the lake. I have seen many anglers with fishing lines in the lake, though my brother-in-law preferred the Teacup, where I once saw him gently urge out of the water a rainbow trout flashing pinwheels of color (as if a rainbow, like a rock, deepens with color in water), then lying still in Billy's hands for a breathless, hookless moment before Billy lowered him again into the lake, where he became but an illusion of the fisherman's skill, fading into water like a rainbow into sky. I have scrambled with chipmunks up the steep hillside to look down on the lake. I have waited politely for a young black bear to decide to move off the path in front of me. I have seen rattlesnakes on a lower trail, though never at the lake itself. Through the thin walls of my tent I have heard the cougar scream. JM

Diana Coogle is an essayist and playwright who lives in the mountains above the Applegate. She teaches writing and journalism, and runs the Applegate Youth Theater in the summers.

*contemporary
meditative*

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HEARTS OF SPACE**

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rhythm & news*

ROGUE VALLEY

Theater

◆ The Oregon Shakespeare Festival presents its 1997 season with eleven plays in repertory. Performances in the Angus Bowmer Theatre include: *King Lear* by William Shakespeare (through Nov. 2); *Rough Crossing* by Tom Stoppard (through Nov. 1); *Death of a Salesman* (through July 13 and Sept. 25-Nov. 1); *Pentecost* by David Edgar (through Sept. 21); *The Magic Fire* by Lillian Garrett-Groag (July 30-Nov. 2). Performances at the Black Swan are: *Blues for an Alabama Sky* by Pearl Cleage (through Nov. 1); *Nora*, adapted by Ingmar Bergman from *A Doll's House* by Henrik Ibsen (July 9-Nov. 2). Performances in the Elizabethan Theatre include the following plays by William Shakespeare: *As You Like It* (through Oct. 12); *Timon of Athens* (through Oct. 10); *The Two Gentlemen of Verona* (through Oct. 11). (541)482-4331.

◆ The Oregon Cabaret Theatre continues its presentation of *Five Guys Named Moe*. The show takes popular jazz from the swing era, and exuberantly pushes it towards Rhythm & Blues and Rock'n'Roll. Non-stop singing and dancing. Performances begin at 8:30pm, Wednesdays through Mondays. Tickets are \$11-\$18 and are available at the Box Office or by calling. (541)488-2902.

◆ The Barnstormers Little Theatre presents *Philadelphia, Here I Come*, a comedy involving an Irishman about to depart for Philadelphia. Performed at the theater, 112 NE Evelyn Street, Grants Pass, on July 11-13, 18-20, 25-27. Friday and Saturday showtimes are 8:15pm; Sunday matinees begin at 2:30pm. For reservations, call (541)479-3557.

◆ Actor's Theater presents Jean Giraudoux's *Ondine* at the Miracle Playhouse in Talent through July 13. This is the world premier of a new translation of the play, which is a fairy tale for adults about a water spirit that enters the world of men to gain a soul. Performances on Fridays and Saturdays at 8pm; there will also be two Sunday matinees. (541)535-5250.

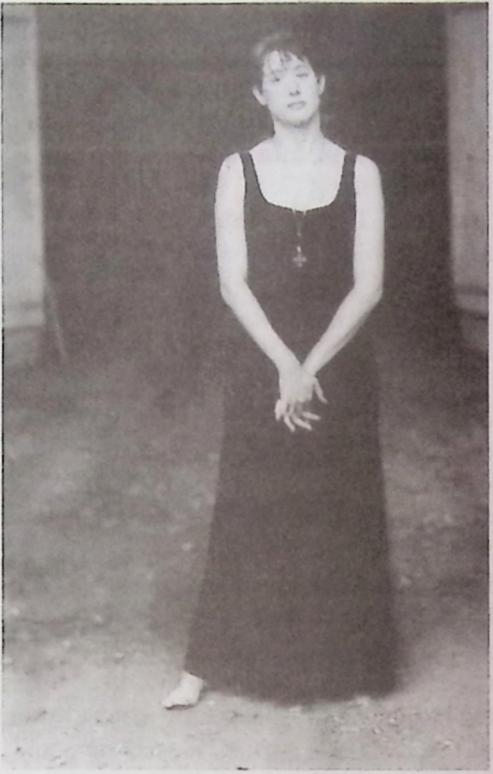
◆ The Rogue Music Theatre presents *The Sound of Music*, directed and choreographed by Richard Jessup. The classic musical will be performed on the Rogue Community College's outdoor amphitheater stage on June 27-29 and July 5-6, 11-13, 17-19. It will also be performed at the Britt Festivals July 25-28. (541)279-2559.

Music

◆ The 35th season of the Britt Festivals in Jacksonville continues. July begins with a concert by Michelle Shocked on July 3, co-sponsored by Jefferson Public Radio. Other July shows are: Avner the Eccentric, July 5; Little Richard, July

6; Indigo Girls, July 7; Ani DeFranco/Artis the Spoonman, July 17; Diane Schuur/David Benoit, July 18; Booker T. Jones/James Cotton, July 19; Anne Murray, July 20; *The Sound of Music*, July 25-28; and *Winds & Spirits*, July 27. (541)773-6077 or (800)882-7488.

◆ The American Guild of Organists will hold their 1997 Region VIII Convention in Ashland and Medford from July 8-11. Performers will include several different organists of note, performing on several regional organs. Workshops will also be held. (541)772-6555.



JPR will co-sponsor Michelle Shocked's appearance at the Britt Festivals July 3.

Exhibits

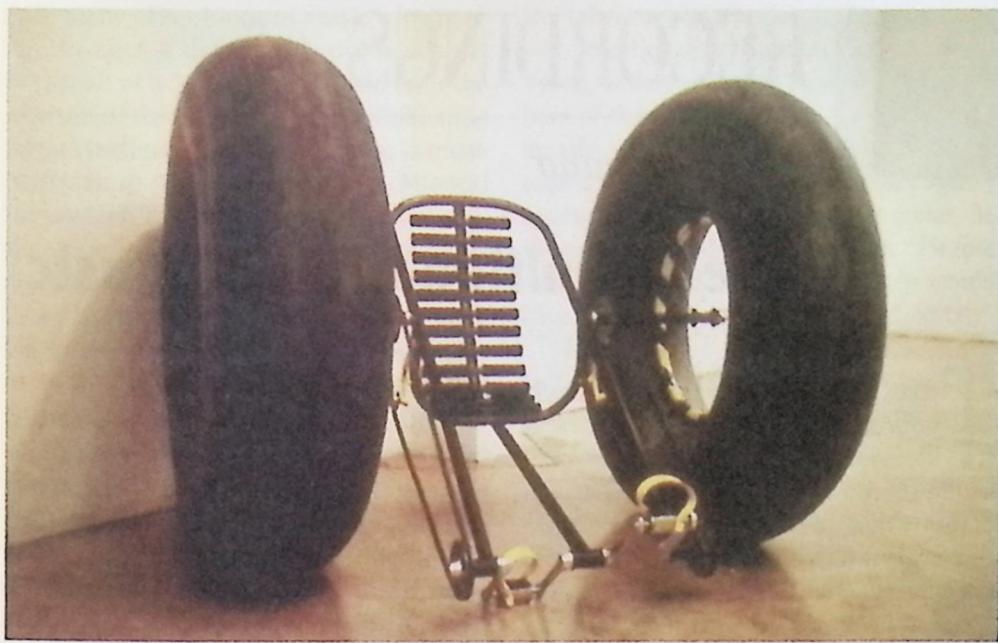
◆ The Schneider Museum of Art on the Southern Oregon University campus presents *Art and the Mechanized Society*, through September 20. The exhibit's comprised of three solo exhibitions: Kurt Wold's *DADA Rode a Bicycle/MOMA Was a Peddler*; *Landshark* by John Slawta; and *Depth Gage* by Carolyn Speranza. Recent paintings by New Mexico artist Scott Greene will be on display in the foyer. Hours: Tuesday-Saturday 11am-5pm; every First Friday 5-7pm. (541)552-6245.

◆ Rogue Community College's Wiseman Gallery will host an exhibit by Emily Silver, featuring oil and watercolor paintings with veils of manipulated washes on distressed, scrubbed and torn paper, supporting lined stone iconography. On display through July 26. Hours: 8am-8pm, Mon.-Thurs., 8am-5pm Fri., 9am-4pm Sat. Reception July 4, 6-9pm. (541)471-3500, x224.

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

July 15 is the deadline for the September issue.

For more information about arts events, listen to JPR's *Calendar of the Arts*



Kurt Wold's sculpture will be on display at the Schneider Museum as part of *Art and The Mechanized Society*.

◆ The Firehouse Gallery at RCC will present *Interiors*, a photographic collection by Myrial Babin, Tee Corinne, Beth Yarnelle Edwards, and Danielle Font. Four women photographers explore themes relevant to life at the close of the 20th century, through the metaphoric imagery of interior spaces. On display July 3-August 2. Hours: 11:30am-4:30pm Tuesday-Friday; 11am-2pm Saturday. Reception July 4, 6-9pm. (541)471-3500, x224.

◆ Ashland's Hanson Howard Gallery will host an exhibit of clay sculpture by Seattle sculptor Jim Kraft, and paintings by Lynn Rothan, an artist from Sisters. The work will be on display July 3-27. A reception will be held Thursday, July 3, from 5-7pm. Gallery hours: 10:30am-5:30pm, Tues.-Sat., 11am-2pm Sunday. 82 N. Main. (541)488-2562.

◆ Water art in all of its forms will be exhibited in the lobby of the Miracle Playhouse in Talent during the run of *Ondine* by Actors' Theater, through July 13. Artists represented include Sharon Boyer, Cindy Triplett, Patty Psomas, Anita Thompson, Linda Boutacoff, and Susan Patner. 101 Talent Ave. (541)535-5250.

UMPQUA VALLEY

Music

◆ *Music on the Half Shell* will once again bring a variety of nationally-known artists to Roseburg, in free concerts on Tuesday evenings at the bandshell in Stewart Park. July concerts include: Karla Bonoff, July 1; Emmylou Harris, July 8; the Gene Harris Jazz Quintet, July 15; Riders in the

Sky, July 22; and Robert Cray, July 29. All concerts begin at 7pm. Free shuttle service is available from the Garden Valley Center and the Rose Street parking structure. (541)672-2648.

KLAMATH BASIN

Theater

◆ *Two One-Act Musicals & Jazz Choir* will be held at the Ross Ragland Theater in Klamath Falls on Thursday, July 3 at 7:30pm. (541)884-LIVE.

◆ Next, the Ross Ragland Theater will present *The Pied Piper*, as performed by the Missoula Children's Theatre on Friday, July 11 at 7:30pm. The same troupe will perform *The Fisherman and His Wife* at the theater on Saturday, July 26 at 3pm and 7:30pm. (541)884-LIVE.

Music

◆ A jazz and blues concert will be held in Veterans Park in Klamath Falls on Sunday, July 20 from 2-4pm, featuring Ellen Whyte and Reflex Blues. Free.

Other Events

◆ A month-long celebration of wildflowers will be held at Collier State Park. (541)783-2471.

OREGON COAST

Theater

◆ The Little Theater on the Bay in North Bend will host its 16th year of *Little Ole Opry on the Bay*. Performances will be held on Saturdays at 8pm, from July 12-August 9. (800) 676-7563 or (541)269-2720.

Music

◆ The Oregon Coast Music Festival will have its annual festivities from July 12-July 26, in five coastal cities: Coos Bay, North Bend, Charleston, Bandon, and Reedsport. James Paul will be Music Director and Conductor of the Festival Orchestra, which features nationally noted musicians. Jason Klein is Associate Conductor, and Elmar Oliveira featured violinist. As well as performances by the Orchestra and Chamber Players, music will be performed by Mood Swing, Sugar Beets, Golden Bough, Les Petits Chanteurs de Monaco, the Dave Lee Trio, and others. For complete schedule and tickets, call (800)676-7563 or (541)269-2720.

CONTINUED ON PAGE 31

Jean Giraudoux's *Ondine* at the Miracle Playhouse in Talent.



rroarsqueal clickclack tappatappa ticktick ee-ee-eee car talk



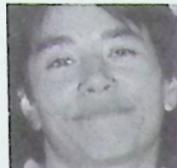
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RECORDINGS

Frances Oyung

One Definition of Folk Music

Today, as society becomes increasingly information-oriented, sometimes it seems we create "information," even where there was none before. One aspect of this is that we tend to categorize and define everything: information, people, and phenomena. Over the past few decades, the term "folk music" is one such category which has had many incarnations and uses.

Prior to radio, television and other modern information tools, oral and musical forms were responsible for the transmission of history and tales and much of this tradition was termed "folk." These days, even musicologists cannot always draw the line between folk and other musical styles. The current use of the term "folk music" is now so broad and full of subgroups that it is hard to understand the definition—just as it is with other kinds of music, such as hip-hop, rap, traditional jazz, Latin jazz, etc.

The musicologists' debate on the definition of folk music brought music scholar A.L. Lloyd to write:

"How abstract the matter of the folk song definition is and how boring for all but those dogged scholars who dart into argument with voices sharpened, glasses glinting, using their conference papers as batons in a Tweedledum-Tweedledee fight, with never a notion that their science more than most should be all of a piece with life, or that the dreams, hopes, glories and despairs, guffaws and night-whispers of such people as the old potato-lifter who cried to the pitiless sun: 'Oh, were you never on hire yourself?' Or that other woman in another field who broke off her song to seize the folklorist by the coat lapels, exclaiming in rapture: 'Isn't it beautiful?'"

The International Folk Music Council, society for studies in ethnomusicology, once

approved the following definition:

"Folk music is the product of a musical tradition that has been evolved through the process of oral transmission. The factors that shape the tradition are: (i) continuity that links the present with the past; (ii) variation which springs from the creative impulse of the individual or the group; and (iii) selection by the community which de-

termines the form or forms in which the music survives... The term does not cover composed popular music that has been taken over ready-made by a community and remains unchanged, *for it is the re-fashioning and re-creation of the music by the community that gives it its folk character.*" [italics added]

The term "folk music" is often applied to music that has been evolved in a culture uninfluenced by popular and art music, but such cultures are hard to find now that Coca-Cola and Michael Jackson can be found even in remote parts of the world. "Folk music" can also be used to describe music which has originated with an individual composer and has subsequently been absorbed into the tradition of a community, such as the works of the prolific writer "Public Domain."

In *The New Oxford Companion To Music*, (1983), a thick two-volume reference book, the definition of folk music covers a lot of territory: "Folk music is characterized by its direct association with the activities of daily life, be they work, play, ceremony, or entertainment." Most listeners derive their own definitions, and while the term "folk music" often brings to mind traditional and ethnic music from the British Isles and Eastern Europe, or personalities from the folk revival of the 1960s such as Pete Seeger and Joan Baez, one might in-

clude many other kinds of music which can blur the lines of definition in our minds, yet still speak of a "direct association with the activities of daily life" and "the refashioning and re-creation of the music by the community (giving) it its folk character. Musical forms which I would allow this kind of consideration include modern ethnic music by contemporary artists like S.E. Rogie of Sierra Leone, Cesaria Evora of Cape Verde, and Silvio Rodriguez of Cuba. Practitioners of traditional American musical forms such as the Carter Family and Bill Monroe, the music of the southeastern U.S. having long roots to Elizabethan ballads and Anglo-Saxon culture, as well as original blues artists such as Leadbelly, Sonny Terry and Brownie McGee, Cajun and Creole musicians like Michael Doucet and Clifton Chenier. One might also include modern musicians who draw on traditional musical forms such as bluegrass musicians Alison Krauss, Laurie Lewis and Peter Rowan, and the hard-to-pigeonhole musicians who are not only influenced by the folk tradition, but also borrow from traditional blues, modern rock, and even pop-artists such as Peter Keane, Les Sampou, Dan Bern, and Slaid Cleaves. Even rocker Bruce Springsteen paid homage to the likes of Woody Guthrie in his release *The Ghost of Tom Joad*, a few years ago.

Sometimes when musicians try to buck

the labels applied to them, they are faced with rejection, even hostility. Ian and Sylvia Tyson, widely regarded as important members of the folk revival of the 1960s, were mostly rejected or ignored when they toured with a band which featured country instruments such as a pedal steel guitar. As Sylvia later recalled of that tour, "People even got up and walked out... They would have a violent reaction to the steel guitar."

What makes a particular musical genre, and does that mean it can't be folk too? Traditional and folk music can be found under many disguising labels, and much of it is not recognized as folk because of variations in its presentation. Musicians have drawn from all of their diverse backgrounds and expanded on traditional music while creating their own traditions. And while folk music can be found under various labels which we might not expect, the labeling and compartmentalizing makes our minds, our lives, and our vision of the world smaller. Like songwriter Dan Bern says in his song "Jerusalem" when the audience wonders what kind of music he's going to play: "Just stay awhile... and if you're gonna put me in a box, make sure it's a big box." IM

Frances Oyung hosts *The Folk Show* on the Rhythm & News Service on Sundays from 6-9pm.

ARTSCENE *From p. 29*

NORTHERN CALIFORNIA

Music

◆ For those seeking a July 4th getaway, the High Sierra Music Festival will offer music and camping in Bear Valley in the High Sierras from July 3-6. The musical lineup includes the Radiators, Leftover Salmon, Medeski Martin & Wood, Michelle Shocked, Michael Hedges, Victoria Williams, Peter Rowan, Booker T. Jones, Greg Brown, Box Set, Boozoo Chavis, Laura Love, String Cheese Incident, Tony Furtado, Sweet Virginia, Hypnotic Clambake, Trillian Green, the Gourds, Artis the Spoonman, Babes With Axes, David Gogo, the Zen Tricksters, and many others. Tickets ranging from one-day to four-day passes are available. For ticket information: (888) 360-1315 or (209)533-1132. More information is available on the Web at www.rockweb.com/high-sierra.

Exhibits

◆ Northern California artists Stan Sours and Jon Mehr present their wood-fire ceramics and sculptures at the Shasta County Arts Council's Old City Hall Gallery, 1313 Market Street, Redding, through July 18. Gallery hours: 9am-4pm, Monday-Friday. (916) 241-7320.

◆ The Highland Art Center Gallery in Weaverville will present recent watercolors and oils by Barbara Roberts. The exhibit opens Friday, June 27, with an opening from 5-7pm. The exhibit will then run through July 30. Gallery hours: 10am-5pm. 503 Main Street. (916)623-5111.

◆ The North Valley Art League presents *The Grandeur of Color*, an exhibit of paintings by Janis Ericson. Members will also be showing *Nature Studies* in the rest of the gallery. Show dates: July 1-August 2, 11am-4pm, Tuesday-Saturday. A reception will be held Sunday, July 13, 1-3pm. 1126 Parkview Avenue, Redding. (916)243-1023.

Other Events

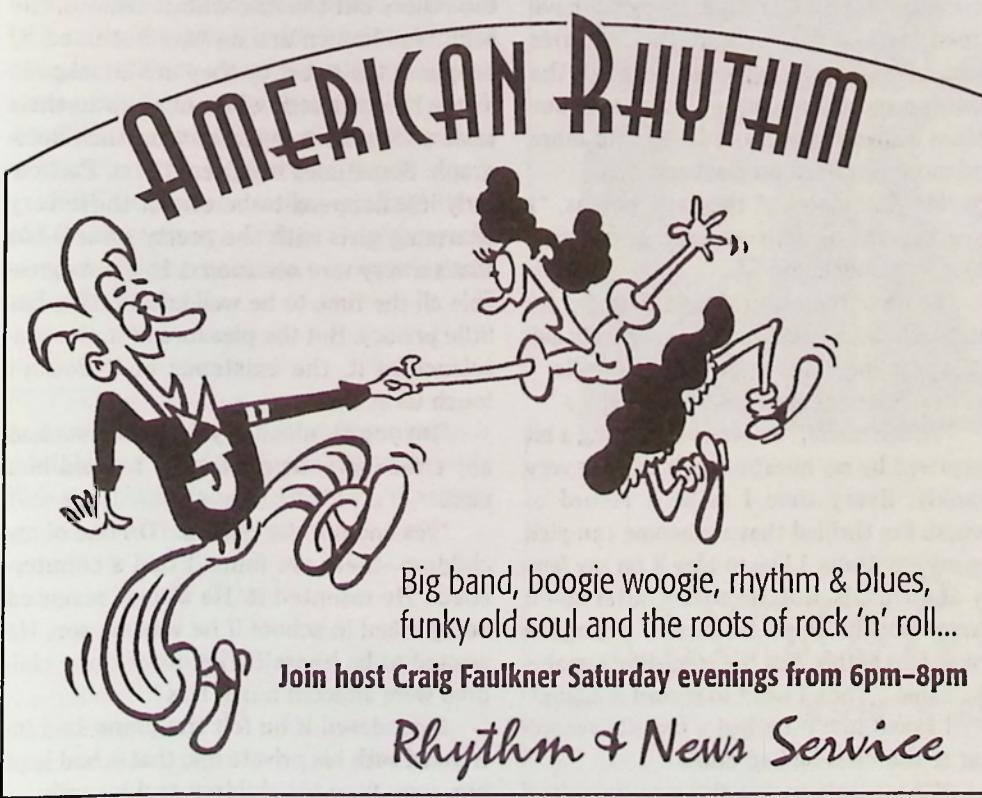
◆ The College of the Siskiyous will celebrate forty years of service to Siskiyou County with a public celebration on Saturday, July 26. A barbecue and picnic will be held Noon-2pm, with campus tours and group receptions all afternoon. A dinner will be held at 7pm at the Mt. Shasta Resort. (541)938-5373.

◆ Applications are currently available for the Shasta County Arts Council's 11th annual photography competition, to be held August 6-September 12. The competition is open to residents of Northern California counties 18 years and older. For an application form, send SASE to 11th Annual Photo Competition, SCAC, 1313 Market Street, Redding, CA 96001, or pick one up in person 9am-4pm Monday-Friday. IM

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COMPACT DISCOVERIES

Fred Flaxman

Artur Rubinstein Plays Again

In 1960, when I was studying journalism at the University of Michigan, I managed to get an interview with the world-renowned pianist Artur Rubinstein. The article I produced afterwards marked my debut as a professional (i.e., paid) reporter.

I had interviewed Van Cliburn two weeks earlier, but certainly wasn't accustomed to talking to famous people, so I was quite nervous. But meeting Mr. Rubinstein turned out to be like bumping into an old family friend. I captured almost every word of our conversation on a new, battery-operated miniature tape recorder. I say "almost" every word, because our conversation went on longer than I could have hoped for and, by the end, the batteries wore down, the tape passed through the machine more and more slowly, and our voices became lower and lower and more and more distorted on playback.

"Mr. Rubinstein," the tape begins, "I have several of your recordings which I enjoy very much and —"

"Some of them you should destroy," he interrupted, a response which I certainly didn't expect and didn't know how to handle.

"Which ones are those?" I asked.

"Which ones?" he replied, seeming a bit surprised by my question. "I'll tell you very frankly. Every time I make a record of course I'm thrilled that a machine can pick up my emotions. I like to play it for my family and friends. But, invariably, after about three months, I go forward, I change. I think I do better. But the recording remains the same... Then I want to record it again."

I asked him if he had a favorite recording of the ones he had done.

"There isn't such a thing as 'favorites'

or 'firsts' or 'bests' in art," he replied. "...If an artist is really an artist, then he must be unique in his way. He cannot be compared to anybody else. When I am asked what is my favorite work, I say none because if I

had a favorite, all the others would be less favorite and I couldn't afford to live like that."

I changed the subject.

"THERE ISN'T
SUCH A THING AS
'FAVORITES'
OR 'FIRSTS'
OR 'BESTS'
IN ART,"
HE REPLIED.

"There are many people who dream of being famous and who want to be recognized the world over," I said. "You have been well-known for such a long time. I wonder if you ever wish for obscurity?"

"To be famous is something which lives in the minds of all the others but the one who is famous," he said. Well-known artists "are bothered by people in the street or they are attacked in a cafe by strangers who come up to their table and talk too much or want their autograph. Sometimes it flatters them. Particularly if it happens to be one of those very charming girls with the pretty smiles—but that's a very rare occasion.... It is not agreeable all the time to be well-known. One has little privacy. But the pleasure of it, the conscience of it, the existence of it doesn't touch us at all."

"Do you think that your fame has had any effect on your children?" I asked him next.

"Yes and no," he replied. "On one of my children—there are four—it had a counter-effect. He resented it. He always resented being asked in school if he was my son. He wanted to be himself. The other three children were affected much less."

I wondered if he felt the piano had interfered with his private life, that it had kept him away from his children and his wife.

"Yes, to a certain degree," he told me, "because we are a very devoted family. My children are exceptionally charming, I must say—quite objectively." He smiled. "...They are gifted in many things. They are good linguists, good intellects. It is great fun for me to talk to them. I miss them—but don't forget that our lives give us much more opportunity to be with our families than the life of ... anybody who is always going to an office. A concert takes place in the evening. I can spend all day with my children."

But surely much of his day must be devoted to practicing, I said.

"I don't practice very much," he insisted. "I never play more than two or three hours a day. My children go to school. They are really the ones who abandon me!"

I quickly transcribed the tape I had made and took the typewritten version to the Michigan Daily, the student newspaper. But the editor, Tom Hayden—who later became famous himself as a 1960's activist, "Chicago Seven" defendant, a husband of Jane Fonda, and a California state senator—had already made up the paper and wasn't willing to change things around. So I took it to the city's daily newspaper, which printed it the next morning and gave me \$10 to boot. I never wrote for the Michigan Daily again.

Now, 37 years later, I realize that no one plays Chopin quite like Artur Rubinstein did, and I'm happy to have his recordings re-issued on compact discs. I particularly enjoy the two-CD RCA release of the complete "Nocturnes" which, to me, are strong candidates for the most beautiful, sensitive and melodious piano music ever written.

If RCA can successfully repackage these old Rubinstein recordings, I told myself, why couldn't I repackage my old interview with him, too? JM

A more detailed version of this article is available at Fred Flaxman's World Wide Web site: <http://www.jeffnet.org/ffflaxman>.

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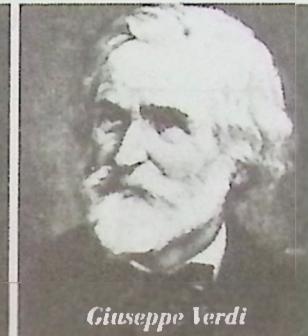
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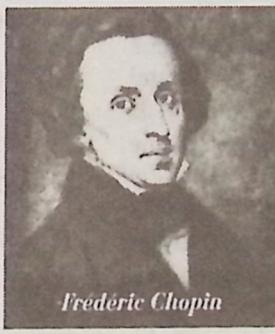
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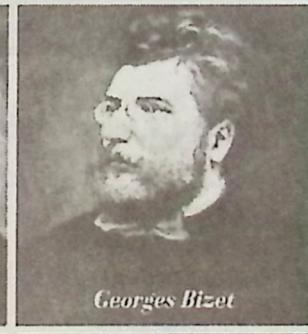
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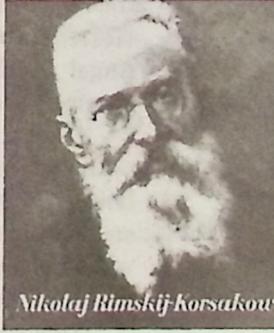
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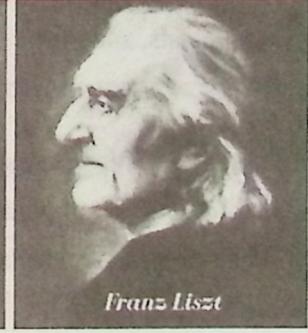
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News & Information



THEATER REVIEW

Alison Baker

Blues for an Alabama Sky

By Pearl Cleage

Directed by Tim Bond

At the Oregon Shakespeare Festival through November 1

Watching *Blues For An Alabama Sky*, you get so caught up in the story you almost forget you're watching a play. The characters are complex, imperfect, sympathetic people, and the acting is somewhere close to flawless. So what's wrong with this picture? There's no happy ending, darn it.

The story takes place in Harlem in 1930, in the last days of the Harlem Renaissance and the early ones of the Great Depression. In the opening scene a roaring drunk Angel (Marguerite Hannah) is staggering home with the help of her friend Guy (Jonathan Adams) and a gentleman stranger (Aldo Billingslea). With the assistance of Guy's across-the-hall neighbor, Delia (Terri Towns), they put Angel to bed on Guy's couch, and the stranger leaves.

It seems that Angel was fired this evening after stepping out of the chorus line at The Cotton Club to tell off her gangster ex-boyfriend in the front row. And when the loyal Guy stood up for her, he was fired, too, from his job as costume designer.

Delia, an apparently mousy little social worker, suggests that perhaps Angel could learn to type; but Guy has other plans. He has been sending costume designs to Josephine Baker at the Folies Bergère, and he firmly believes that some day soon she'll send for him; then he and Angel will head for Paris. Meanwhile, he can support both of them with his design work for the smaller clubs around town.

Delia, too, has plans. She tells Guy she's getting up the nerve to ask her pastor, the

Reverend Adam Clayton Powell, for help in establishing a family planning clinic in Harlem. Late that evening, we meet the last member of the cast when Sam Thomas (Tyronne Wilson), a doctor on the staff of Harlem Hospital, comes in from a long day of delivering babies.

THE FAMILY THEY
HAVE CREATED
IN HARLEM IS FAMILIAR
TO ANY AMERICAN
WHO HAS LEFT HOME
TO LIVE AND WORK ALONE
IN THE CITY.

Into this community of black artists, professionals, and intellectuals comes the stranger who helped Guy bring Angel home that night: Leland Cunningham, a recent arrival from Alabama. He falls in love with Angel. While she doesn't exactly fall in love with him, she does see that this hard-working man may be her ticket out of trouble: she's jobless, and at thirty-four she's no spring chicken.

We cringe as we watch this relationship develop; we know no good can come of it. Leland's a naive bumpkin and a vociferous Christian; Angel's a showgirl with a checkered past. Their affair manages to survive his bewilderment and outrage at Delia's family planning clinic and Guy's unembarrassed homosexuality. But just when Angel discovers she's pregnant and agrees to marry Leland, Guy receives the long-dreamed-of first-class ticket to Paris.

There's no bad guy, no one's wrong in this story. Aldo Billingslea's Leland is particularly effective. Popped into this brave new milieu, he's unabashed; on meeting Sam, he thrusts out his hand with delight, saying, "I never met no Negro doctor before!" Leland's straitlaced and unrelenting in his Christian beliefs—but he's so hot for Angel that his morals go by the wayside on

their first date, even though it's Sunday.

A romance develops between the shy Delia and the man-about-town Sam, too, as they work together on the clinic. We have watched Delia blossom with self-confidence, and seen Sam's dedication show through his good-time exterior; these two deserve each other, and their funny, touching mutual seduction scene is terrific.

The entire play takes place in the apartments of Guy and Delia, and on the front stoop outside the building, but the atmosphere of uptown Harlem, the clubs and the street life, is evoked both by the dialogue and by the terrific costumes by Helen Qizhi Huang. And it's fun to hear the familiar names dropped from time to time. It seems a touch forced, but it does convey the closeness of the community, and the excitement that people felt in being part of what they believed was a new era of freedom and power.

"Langston's back!" Guy cries, and off they rush to a party with Langston Hughes. We don't go with them, but, later, Guy's description of men "eyeballing" each other is as vivid to us as it is to the shocked Leland.

Playwright Pearl Cleage has said that she is "very conscious of new family groupings"—families broken by slavery, and again by the Great Migration to the north. The characters in "Blues" are remarkably vivid; and the family they have created in Harlem is familiar to any American who has left home to live and work alone in the city. They are trying to take care of each other, and they almost succeed. We like every one of these characters, and they stick with you long after the play ends. Their tragedy seems so unnecessary, and so inevitable. ▀

Alison Baker's latest book, *Loving Wanda Beaver*, was recently released in paperback.

POETRY

The Moon of Mind Against the Wooden Louver

BY OLGA BROUMAS

The visitors in room 8509
stand in a circle chanting something Russian.
The Hassids down the hall have come
in segregated silence, men
roll their thick white stockings in the lounge,
mothers and sisters still
between the door and bed each time I pass.
We step across invisible or merely transparent
shadows making up their mind
to speak, to intervene, to cull.

A firm hand—like the a.m. nurse sponging the last
few hours of confusion
from the somehow childlike
emaciated limbs and face she lifts,
a bride, I swear, swathed in a sheet,
back on fresh linen and then clips
the bottoms of the flowers
keeping the family at bay while Barry naps
in her unbridled trust—we lack.
Not without prayer. Not without

the pluck and humor of the song
your bones thrum while the blood still laves
their broadside and their flank.
I kiss your bones. In mind
each rounded pinnacle
of rib is white
against an O'Keefe sky and light

their lingua franca. Such thinking heals
the moment. It divides us
for its duration like a cyclone
fence from our despair, our rage, our bitter greedy fear.

Olga Broumas was a featured author in this year's Rogue Valley Women's History Month celebration. Born in Syros, Greece, Broumas is an award-winning translator of the Nobel Laureate Odysseas Elytis. Other awards she has received for her five books of poetry include the Yale Younger Poets Award, and NEA and Guggenheim fellowships. She is currently a professor at Brandeis University. This month's poem appears in *Perpetua* (Copper Canyon Press, 1989).

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3-6 poems, a brief bio, and a SASE to:

Patty and Vince Wixon, *Jefferson Monthly* poetry editors, 126 Church Street,
Ashland, OR 97520. Please allow two to four weeks for reply.

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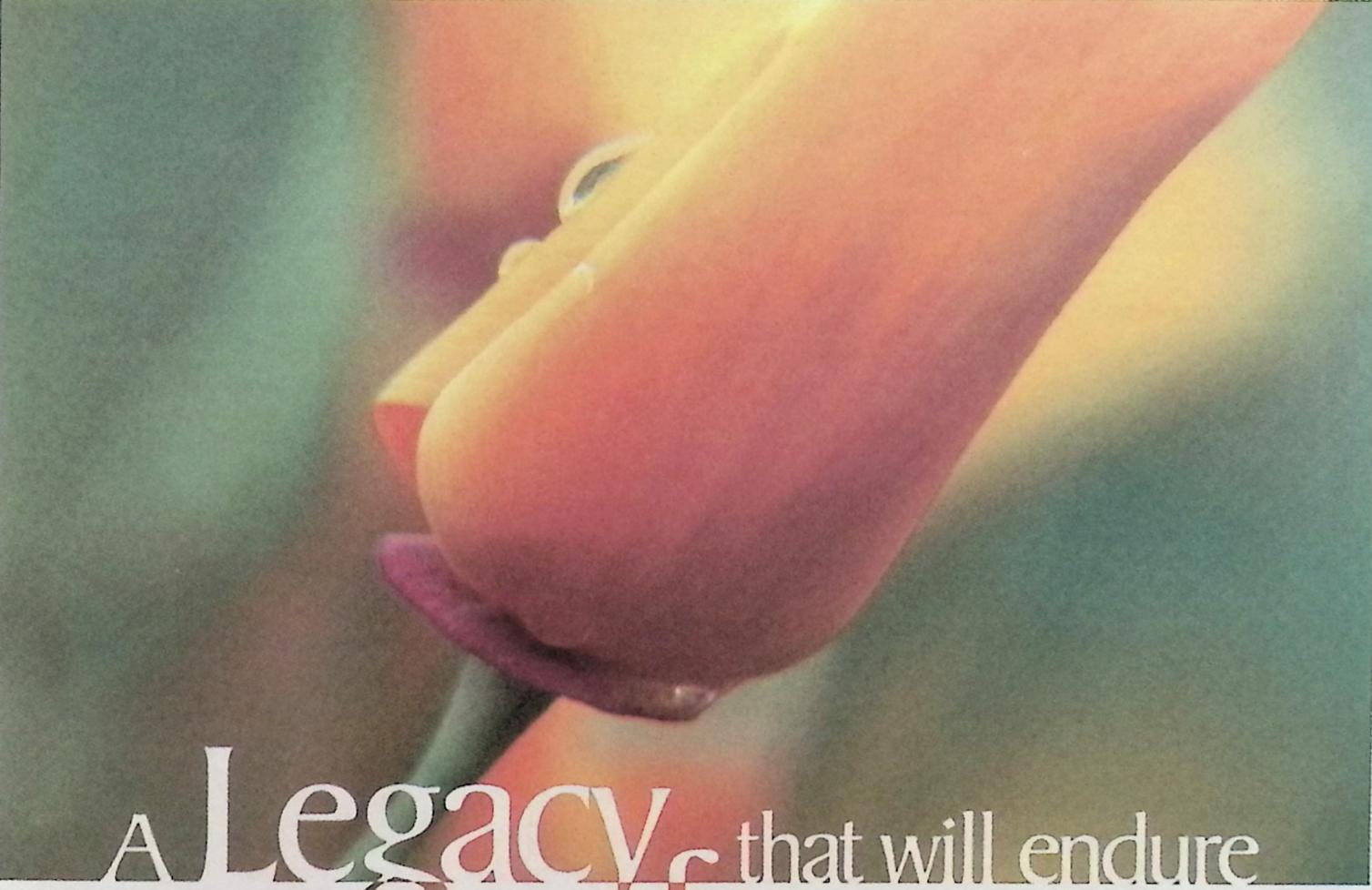
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